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С. ПРОКОФЬЕВ
S. PROKOFIEV

Op. 111

ШЕСТАЯ СИМФОНИЯ
SIXTH SYMPHONY

ПАРТИТУРА
SCORE

1960

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STATE MUSIC PUBLISHERS

МОСКВА MOSCOW

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Москва 1960 Moscow

СЕРГЕЙ СЕРГЕЕВИЧ ПРОКОФЬЕВ (1891—1953) родился на Украине, в семье агронома, управляющего имением «Сонцовка». Первые систематические занятия композицией проходили под руководством Р. Глиэра. С 1904 года Прокофьев обучался, в Петербургской консерватории, занимаясь у А. Лядова (теория композиции), Н. Римского-Корсакова (инструментовка), А. Есиповой (фортепьяно), Н. Черепнина (дирижирование). В 1914 году окончил консерваторию с золотой медалью и премией имени А. Рубинштейна.

В предреволюционные годы (1910—1917) Прокофьевым были написаны Первый и Второй фортепьянные концерты, Первый скрипичный концерт, Скифская сюита, Классическая симфония, опера «Игрок», четыре сонаты и ряд миниатюр для фортепьяно. Лучшие сочинения молодого Прокофьева поразили его современников волевыми, энергичными ритмами, колоритными острыми гармониями, парадоксально дерзкими звучаниями, разнообразной, подчас удивительно простой мелодикой. От саркастического юмора до нежной «застенчивой» лирики—таков диапазон настроений, воплощенных в ранних сочинениях композитора.

Зарубежный период творчества Прокофьева (1918—1932), наименее цельный в стилистическом отношении, отмечен настойчивыми, подчас противоречивыми поисками новых тем, образов, выразительных средств. Композитор создает оперы «Любовь к трем апельсинам», «Огненный ангел», балеты «Сказка о шуте», «Стальной скок», «Блудный сын», Вторую, Третью и Четвертую симфонии, Третий, Четвертый и Пятый фортепьянные концерты и ряд других сочинений. Он регулярно выступал как пианист и дирижер — исполнитель собственных произведений.

Творческая деятельность С. Прокофьева достигла наибольшего размаха после его возвращения на родину. Целеустремленность идейных замыслов, необычайное обогащение круга образов, стилистическая цельность музыкального языка — во всем этом проявилась глубокая идейно-художественная эволюция композитора. Появляются оперы «Семен Котко», «Дуэнья», «Война и мир», «Повесть о настоящем человеке», балеты «Ромео и Джульетта», «Золушка», «Каменный цветок», Пятая, Шестая и Седьмая симфонии, Симфония-концерт для виолончели с оркестром, оратория «На страже мира» и ряд других значительных произведений, вошедших в сокровищницу советской музыкальной классики. В 1957 году С. С. Прокофьеву была посмертно присуждена Ленинская премия за его Седьмую симфонию.

Шестая симфония, законченная в 1947 году,— монументальное произведение, навеянное грозными событиями Великой Отечественной войны, полное раздумий о пережитом. Содержание симфонии композитор охарактеризовал с присущим ему лаконизмом: «Первая часть — беспокойного характера, местами лирического, местами сурового; вторая часть — более светлая и певучая; финал — быстрый, мажорный, приближающийся по характеру к моей Пятой симфонии, если бы не суровые отзвуки первой части».

Наиболее сложна по образно-эмоциональному содержанию первая часть симфонии. Грозной, «отрывистой» вступительной теме (низкие трубы, поддержанные засурдиненным тромбоном) контрастируют задумчиво-нежная, лирическая мелодия скрипок и альтов (главная партия, цифра 1) и протяжный напев двух гобоев (побочная партия, цифра 10). В начале разработки и в коде возникает драматически-напряженная маршевая тема (цифры 17 и 36).

Светлая, восторженная лирика второй части во многом близка адажио из балетов Прокофьева «Ромео и Джульетта» и «Золушка». Торжественная музыка вступления с его органной звучностью повторяется в коде, обрамляя всю часть. Романтически приподнятую мелодию основной темы запевают первые скрипки с трубой (цифра 1). На смену ей приходит более спокойный, мягкий второй образ (цифра 4). Далее происходит резкое «вторжение» маршевых ритмов, предвосхищающих музыку финала (цифра 8). Тема среднего раздела (солирующие валторны, цифра 10), воспринимается как серенада, напоминающая лирические сцены из опер «Дуэнья» и «Война и мир».

Финал Симфонии написан в жанре скерцо-марша. Таков, прежде всего, двухтемный рефрен. Его основная тема наивно грациозна, танцевальна; светлая распевная вторая тема (цифра 3) по своему складу близка советским походным маршам.

В последующем эпизоде возникает новый образ: задорная мелодия деревянных духовых и юмористические реплики тубы создают жизнерадостную картину карнавального шествия (цифра 11).

Достигнув кульминации, праздничное оживление резко обрывается. Маршевые ритмы приобретают внезапно грозный, драматически суровый характер. В коде возвращается лирическая народнопесенная мелодия побочной партии первой части (цифра 53).

Шестая симфония была впервые исполнена в Ленинграде 11 октября 1947 года симфоническим оркестром Ленинградской государственной филармонии под управлением Е. Мравинского.

С. Слонимский

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SERGEI SERGEYEVICH PROKOFIEV (1891—1953) was born in the Ukraine, into the family of an agronomist, manager of the Sontsovka estate. S. Prokofiev began his regular studies of composition under R. Glière. In 1904 he had entered the St. Petersburg Conservatoire where he studied theory of composition with A. Liadov, orchestration with N. Rimsky-Korsakov, piano with A. Yesipova, and orchestra conducting with N. Cherepnin. In 1914 he graduated from the Conservatoire winning a gold medal and the A. Rubinstein Prize.

In the pre-revolutionary years (1910—1917) Prokofiev wrote the First and Second piano concertos, the First Violin Concerto, the Scythian Suite, the Classical Symphony, the opera "Gambler", four sonatas and a number of piano miniatures. The resolute and energetic rhythms, colourful sharp harmonies, paradoxically bold sonorities, varied and, at times, wonderfully simple melodies of the best works of the young composer aroused great interest of his contemporaries. From sarcastic humour to tender and "shy" lyricism — such was the range of moods in the early works of the composer.

The period of Prokofiev's stay abroad (1918—1932), being the less homogenieous as regards the style of his compositions, was marked by persistent and sometimes conflicting search for new themes, images and means of expression. Prokofiev wrote his operas "Love for Three Oranges", the "Flaming Angel", ballets "The Buffoon", "The Steel Trot" and "The Prodigal Son", the Second, Third and Fourth symphonies, the Third, Fourth and Fifth piano concertos, and other compositions. He appeared regularly as pianist and conductor performing his own works.

Prokofiev's talent reached creative heights after he had returned to his native country. The clarity of ideas and aims, the greater wealth of themes, stylistic integrity of musical idiom achieved at that time reflected the profound evolution experinced by the composer. The operas "Semyon Kotko", "The Duenna" and "War and Peace", "The Story of a Real Man", the ballets "Romeo and Juliet", "Cinderella" and "The Stone Flower", the Fifth, Sixth and Seventh symphonies, the Symphony-Concerto for Cello and Orchestra, the oratorio "On Guard of Peace", and many other outstanding compositions which came from his pen at that time, became part of the tresure-house of Soviet classical music. In 1957 Prokofiev was posthumously awarded the Lenin Prize for his Seventh Symphony.

The Sixth Symphony completed in 1947 is a monumental work inspired by the fateful events of the Great Patriotic War and full of reflections on past experiences. The composer gave an outline of the content of the Symphony in the laconic way so chractertic of him: "The first movement is of a restless nature, at times lyrical and at times stern; the second movement is more tranquil and songful; the finale, fast and buoyant, would resemble in nature my Fifth Symphony but for the stern echoes of the first movement".

The first movement of the Symphony is the most complex one as regards its images and emotional content. The stern and "curt" introductory theme (trumpets in a low register supported by a muted trombone) is contrasted with both the pensive and tender melody of lyrical nature played by violins and violas (the main subject, figure 1) and the slow, songful tune of two oboes (the secondary subject, figure 10). Dramatic and tense march themes appear in the beginning of the development and in the coda (figures 17).

The serene lyricism of the second movement is close in many aspects to the adagios from Prokofiev's ballets "Romeo and Juliet" and "Cinderella". The solemn music of the introduction with its organ-like sonority is repeated in the coda, thus setting off the entire movement. The romantically elevated melody of the main theme is started by the first and second violins and a trumpet (figure 1). It is replaced by the second theme, which is more tranquil and soft (figure 4). Then a sudden "invasion" of march-like rhythms occurs which foreshadow the music of the finale (figure 8). The theme of the middle section (French horns playing solo, figure 10) is written in the serenada vein resembling the lyrical scenes from the operas "The Duenna" and "War and Peace".

The finale of the Symphony is written in a scherzo-march manner. Such is, in the first place, the two-theme refrain. Its main theme is naive, graceful and dance-like. The bright and songful second theme (figure 3) is akin to the Soviet military marches.

A new image appears in the subsequent episode. The gay melody of the wood-wind instruments and retorts of the tuba create a joyous picture of a carnival procession (figure 11).

Having reached its climax the festive animation breaks off sharply. The march rhythms suddenly acquire a stern and dramatically severe quality. The songful melody of the secondary theme of the first movement reappears in the coda (figure 53).

The Sixth Symphony was first performed on October 11, 1947 in Leningrad, by the Leningrad Philharmonic Orchestra conducted by E. Mravinsky.

S. Slonimsky

СОСТАВ ОРКЕСТРА

Малая флейта	Flauto piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
Малый кларнет	Clarinetto piccolo
2 кларнета	2 Clarinetti
Басовый кларнет	Clarinetto basso
2 фагота	2 Fagotti
Контрафагот	Contrafagotto
*	*
3 трубы	3 Trombe
4 валторны	4 Corni
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
Бубен	Tamburino
Малый барабан	Tamburo
Деревянный брусок	Legno
Тарелки	Piatti
Большой барабан	Cassa
Там-там	Tam-tam
*	*
Челеста	Celesta
Фортепьяно	Piano
Арфа	Arpa
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

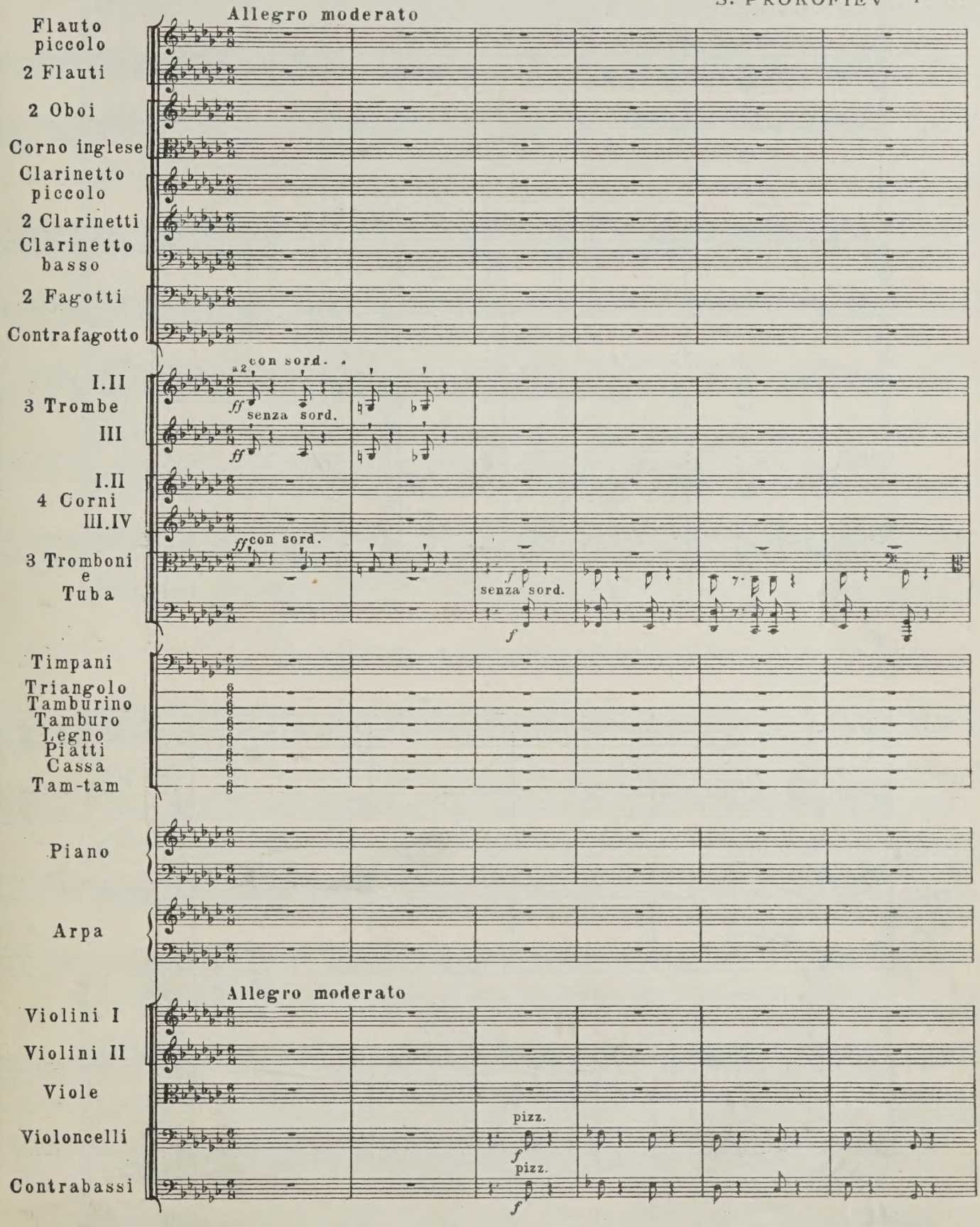
В партитуре все инструменты написаны in C, т. е. согласно их реальному звучанию. При переписке партий транспонирующих инструментов следует писать: английский рожок — in F, кларнеты и басовый кларнет — in B, малый кларнет — in Es, трубы — in B, валторны — in F.

In the score the parts of all instruments are written in C, i. e. in accordance with real sounding of the instruments. Rewriting the parts of the transposing instruments one should write: English horn in F, clarinets and Bass clarinet in B, Sopranino clarinet in Es, trumpets in B, French horns in F.

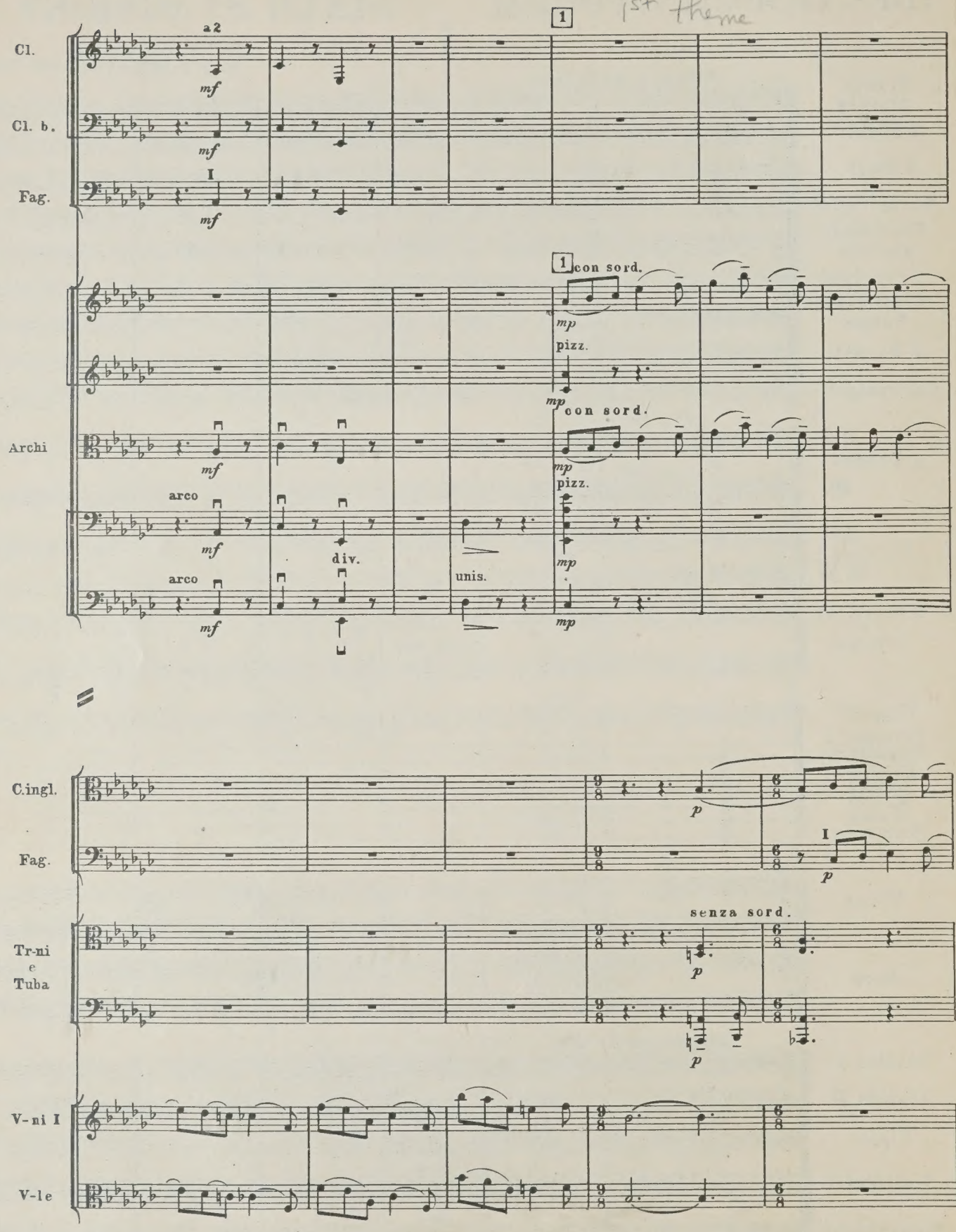
ШЕСТАЯ СИМФОНИЯ SIXTH SYMPHONY

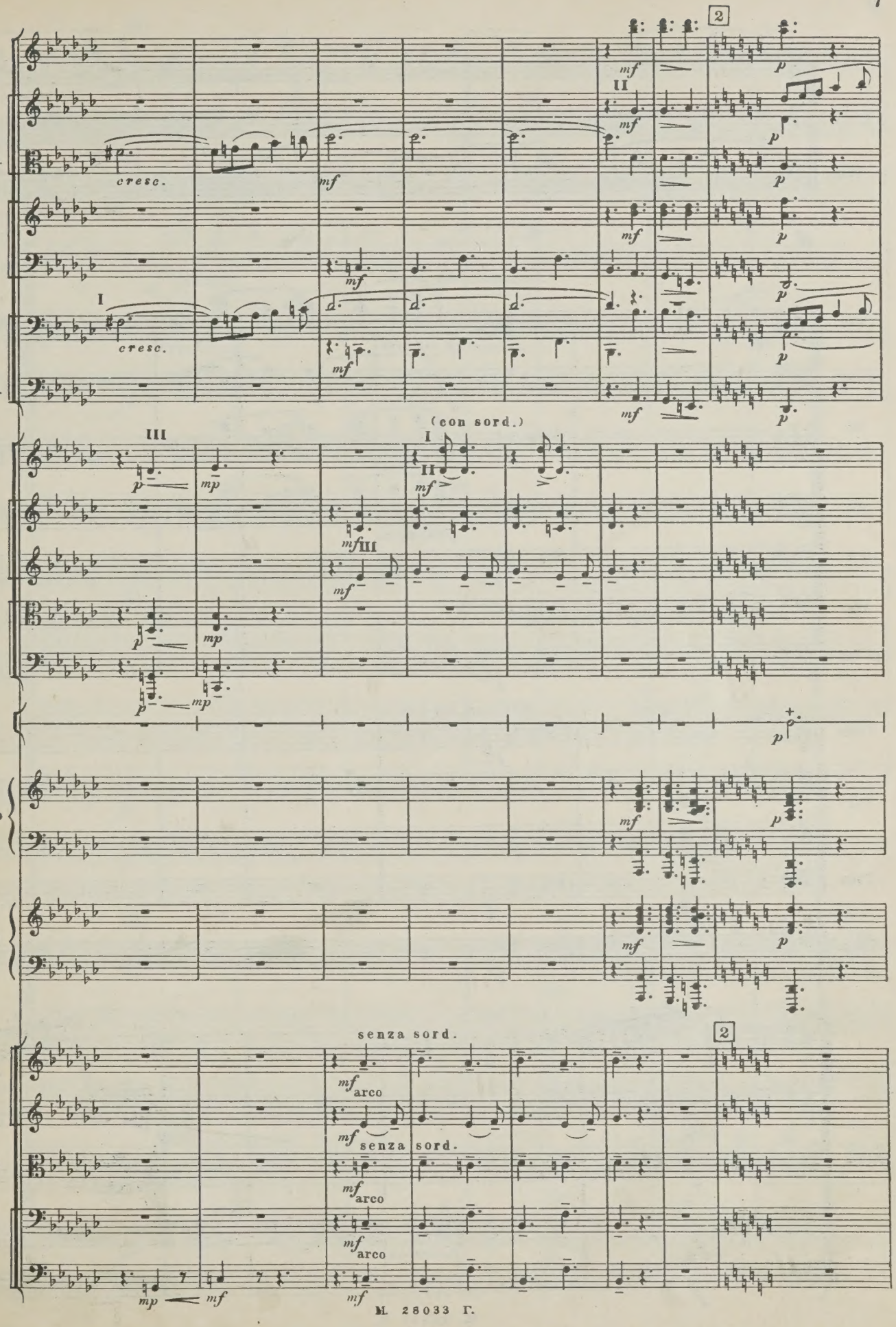
I

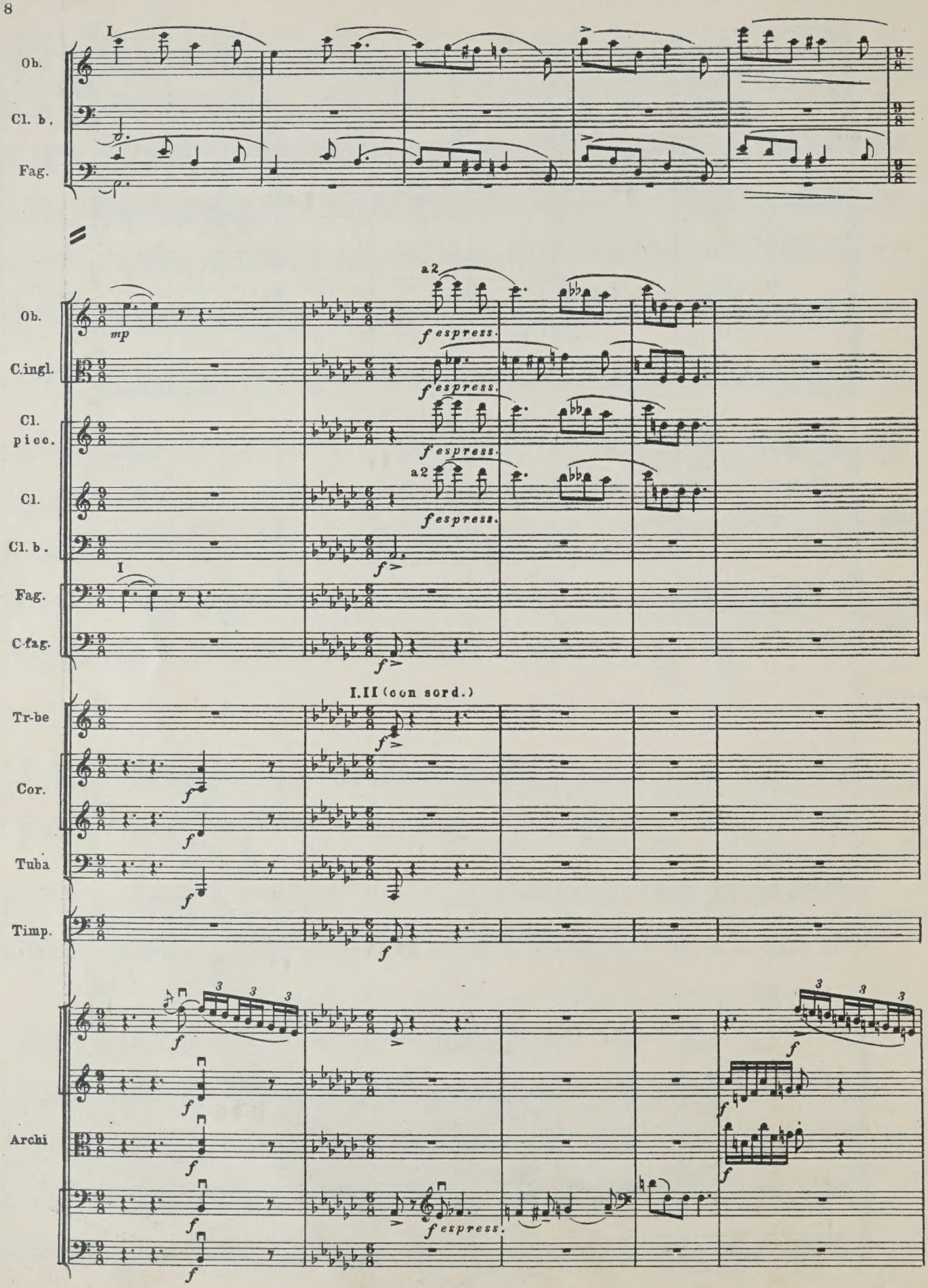
С. ПРОКОФЬЕВ
S. PROKOFIEV Op. 111

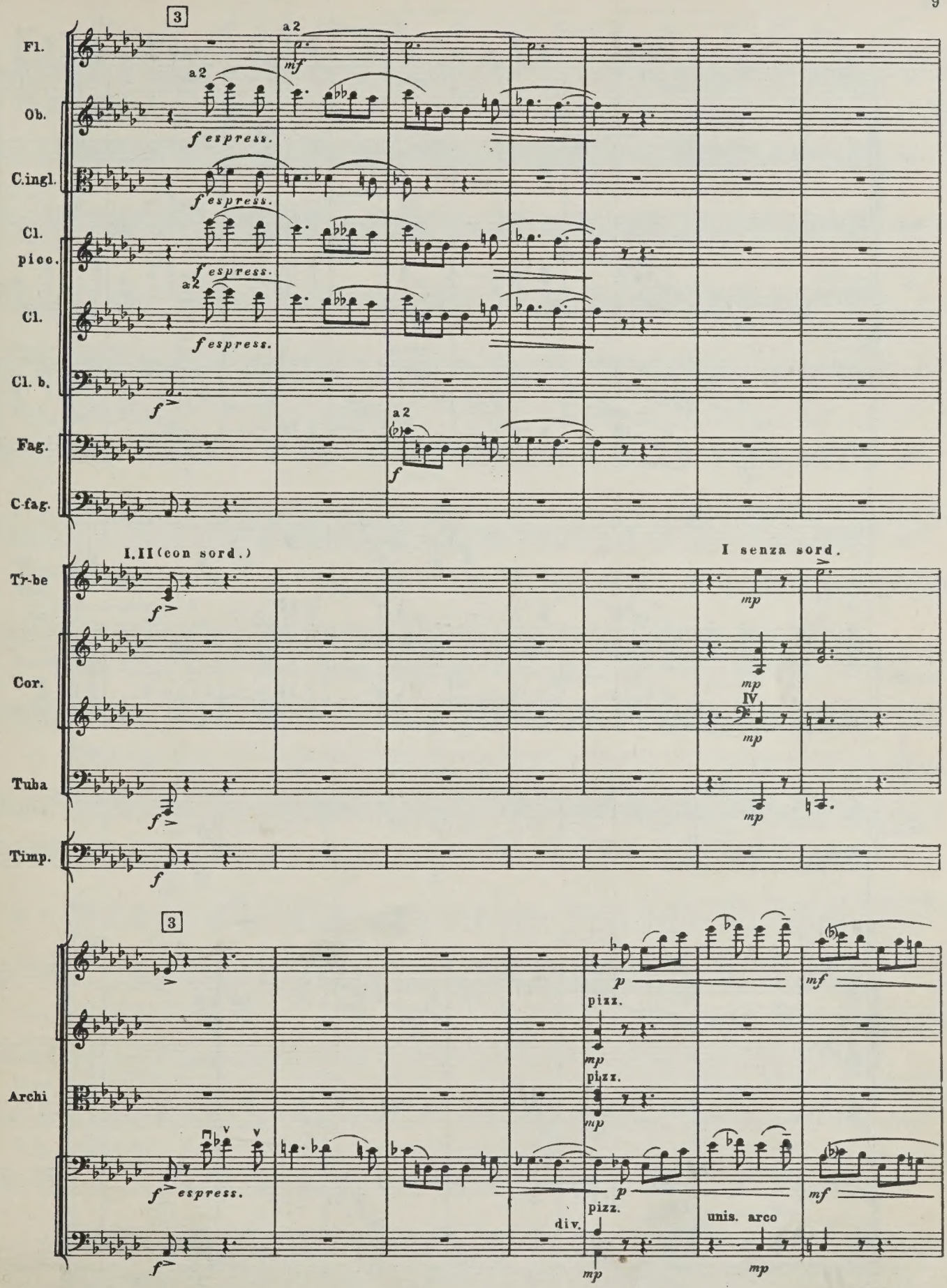


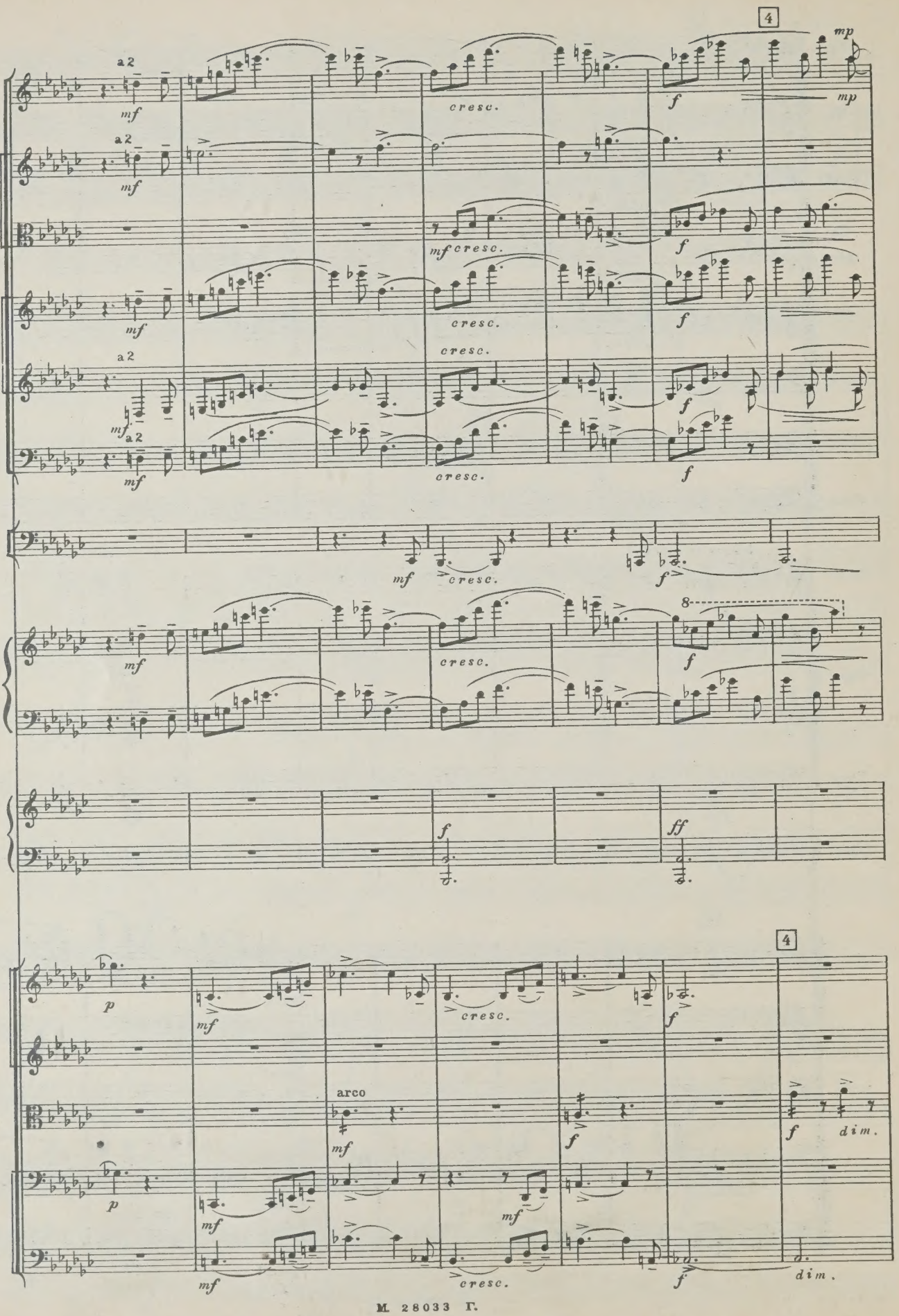
Expo.
1st theme

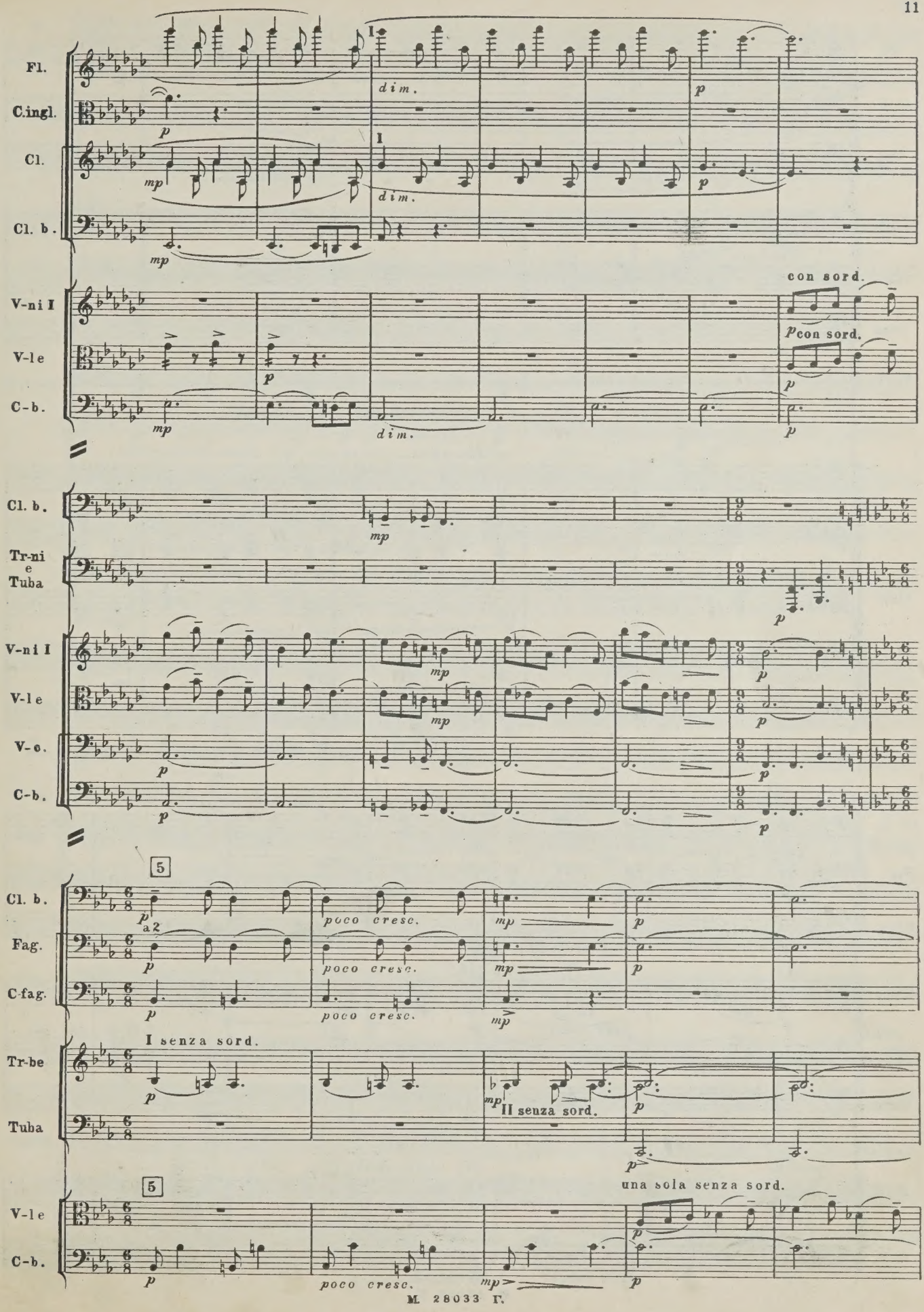


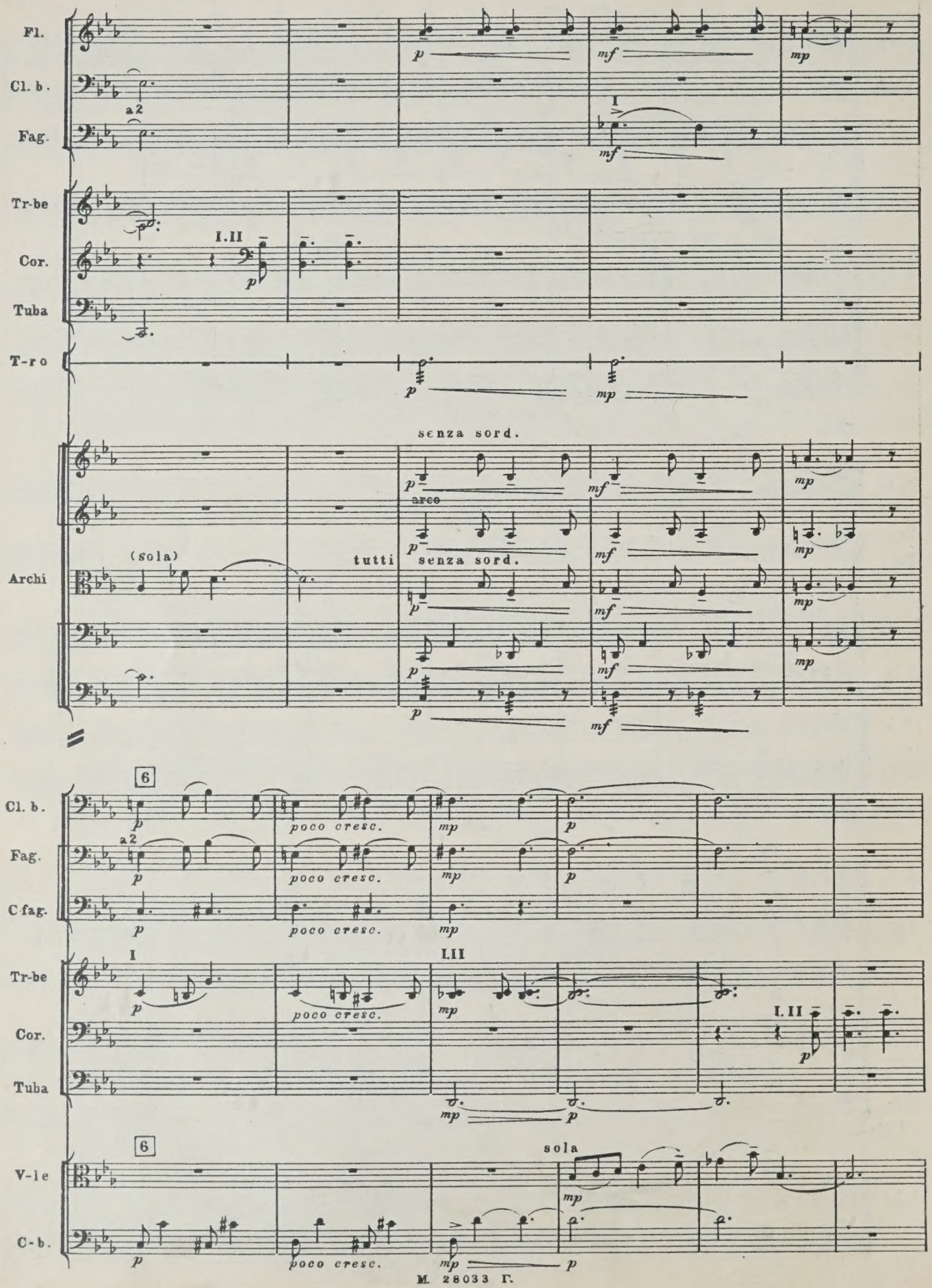

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
P-tti
Piano
Arpa
Archi
2
cresc.
mf
p
I
II
III
(con sord.)
senza sord.
arco
mp
M. 28033 Г.

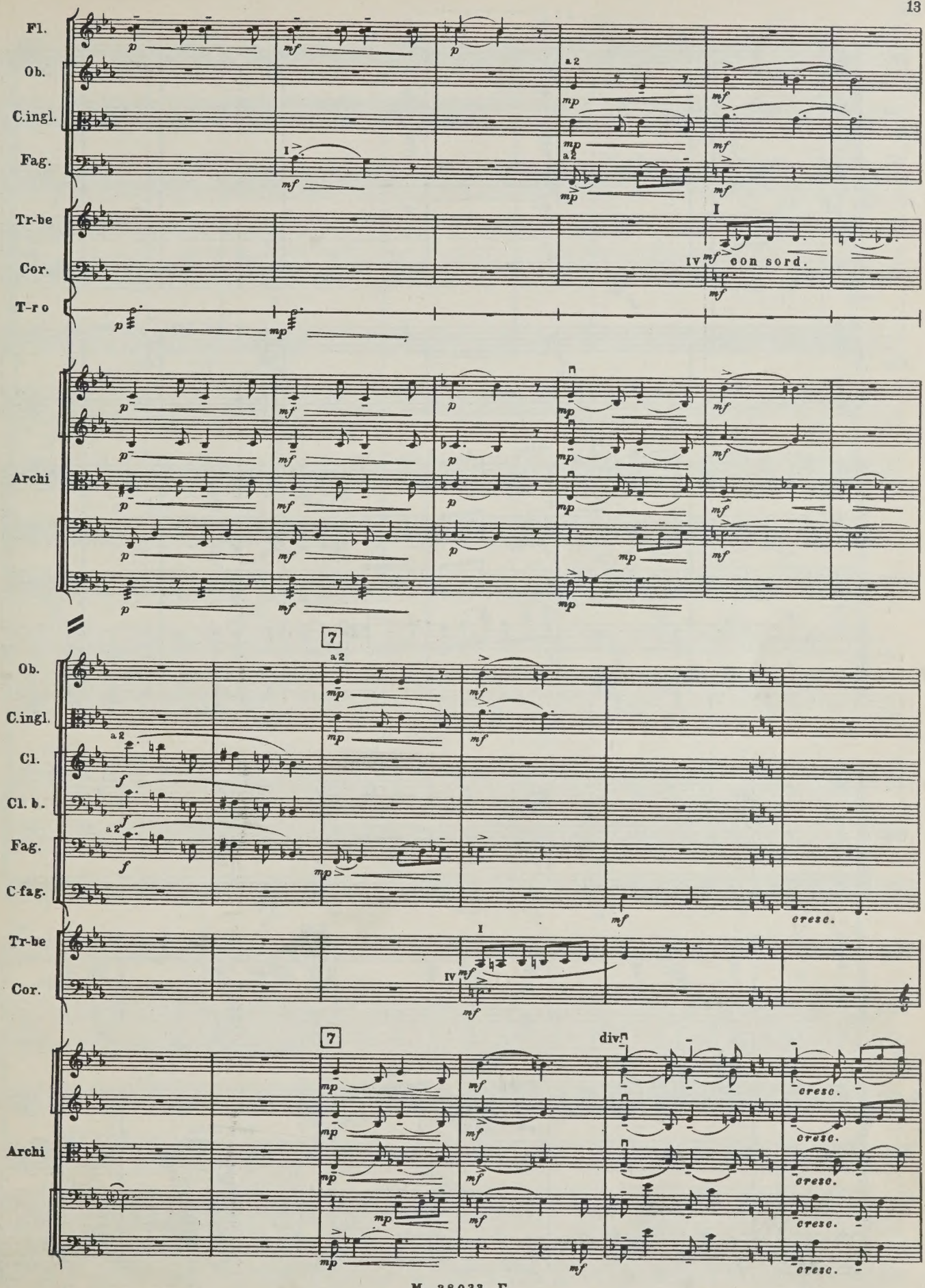

Ob.
Cl. b.
Fag.
I
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
mp
a2
f espress.
I
I.II (con sord.)
Tr-be
Cor.
Tuba
Timp.
Archi
f
3

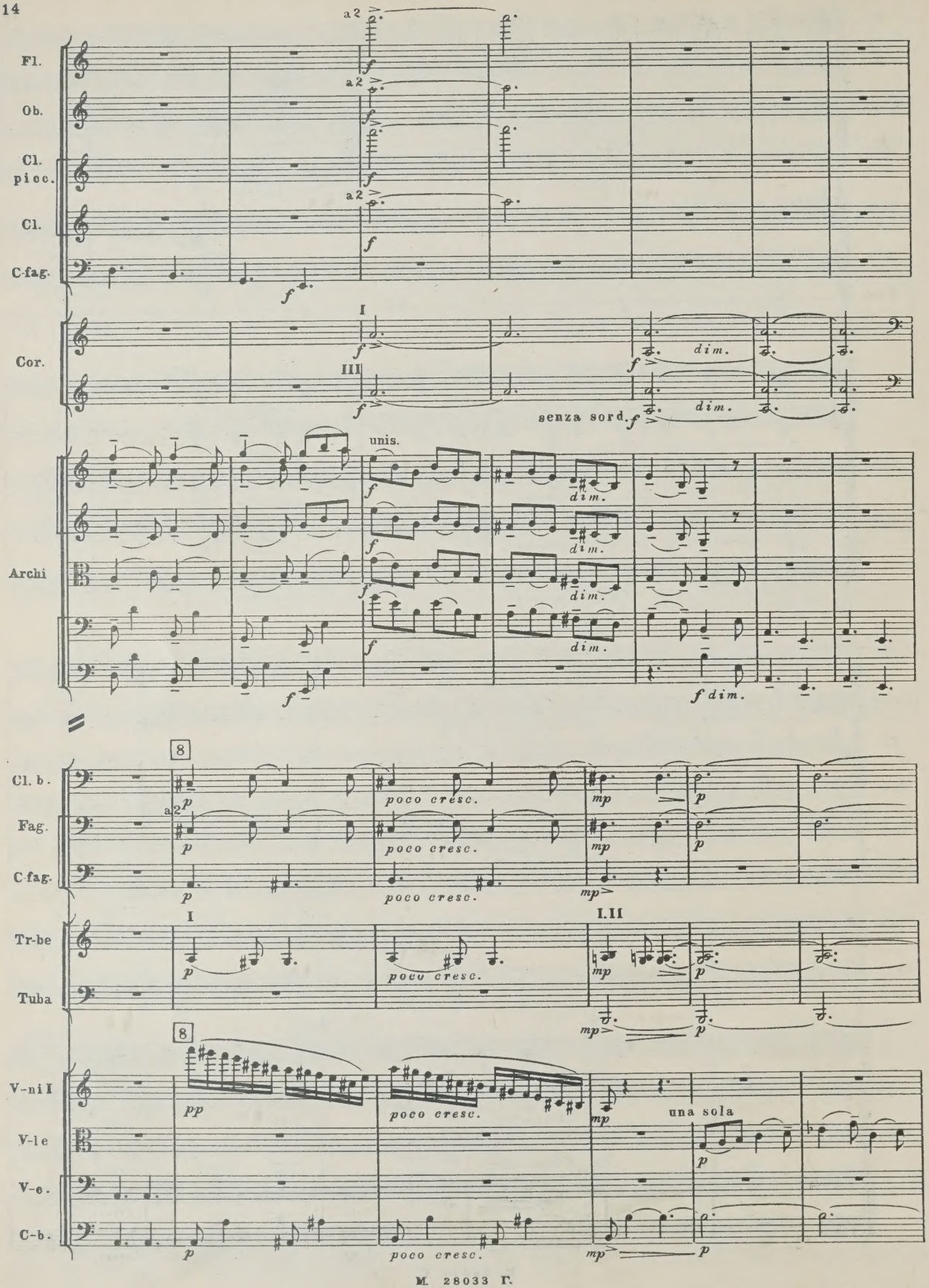

3
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
mf
f espress.
f
I.II (con sord.)
I senza sord.
Tr-be
Cor.
Tuba
Timp.
mp
IV
Archi
p
pizz.
div.
unis. arco
mf

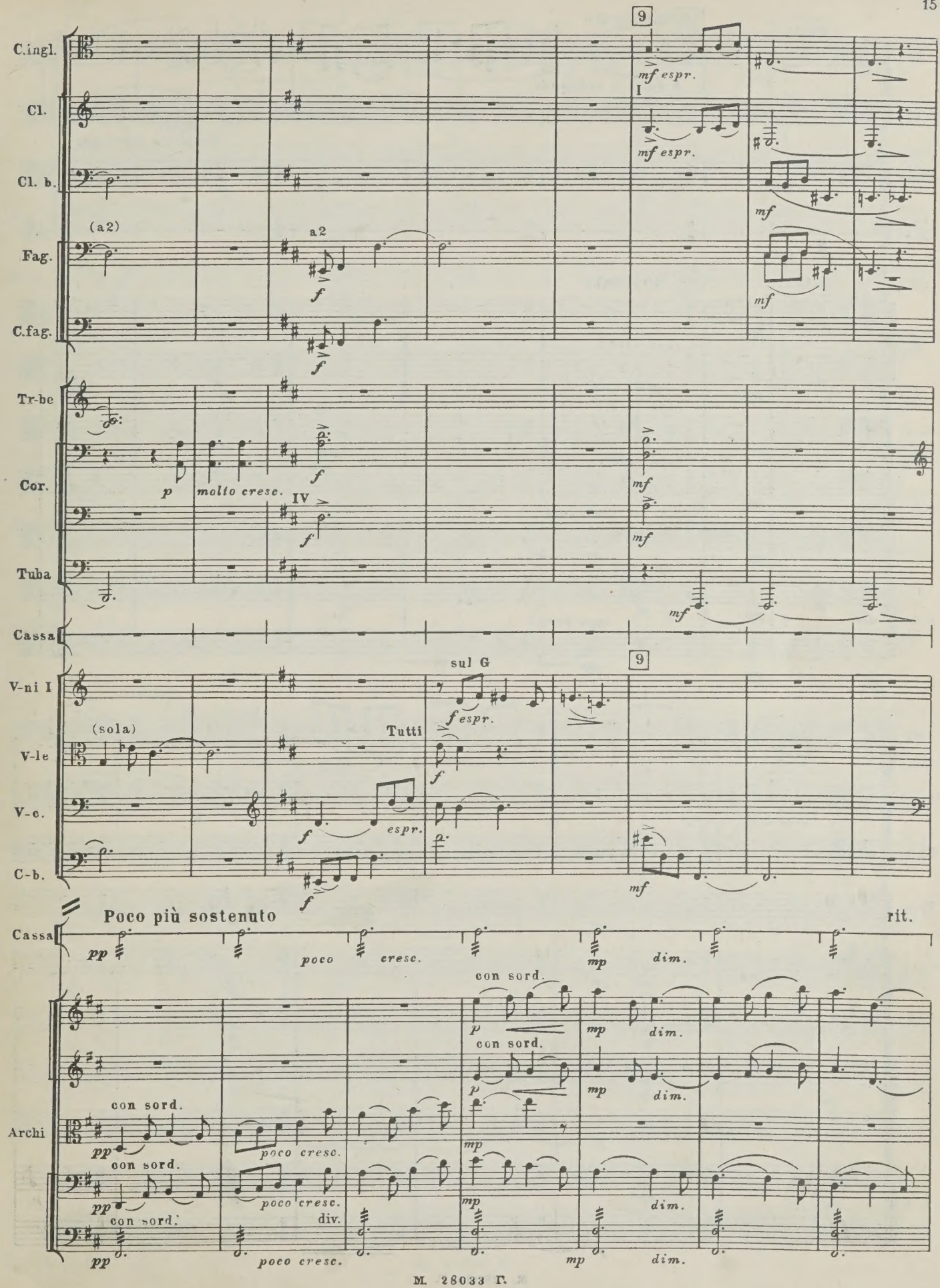

4
Fl.
a 2
mf
cresc.
f
mp
Ob.
a 2
mf
C.ingl.
mf cresc.
f
Cl. picc.
mf
cresc.
f
Cl.
a 2
mf
cresc.
f
Fag.
a 2
mf
cresc.
f
Tuba
mf
cresc.
f
Piano
mf
cresc.
8
f
Arpa
f
ff
4
Archi
p
mf
cresc.
f
arco
mf
f
f
dim.
p
mf
mf
mf
cresc.
f
dim.


Fl.
C.ingl.
Cl.
Cl. b.
V-ni I
V-le
C-b.
Tr-ni e Tuba
V-o.
Fag.
C-fag.
Tr-be
dim.
mp
p
con sord.
poco cresc.
I senza sord.
II senza sord.
una sola senza sord.
a 2
5


Fl.
Cl. b.
Fag.
Tr-be
Cor.
Tuba
T-ro
Archi
Cl. b.
Fag.
C fag.
Tr-be
Cor.
Tuba
V-le
C-b.
a2
I
I.II
I.III
(sola)
tutti
arco
senza sord.
poco cresc.
sola
6
p
mp
mf


Fl.
Ob.
C.ingl.
Fag.
Tr-be
Cor.
T-r o
Archi
a 2
I
IV
con sord.
div.
cresc.
7
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Archi


Fl.
Ob.
Cl. picc.
Cl.
C-fag.
Cor.
Archi
Cl. b.
Fag.
C-fag.
Tr-be
Tuba
V-ni I
V-le
V-c.
C-b.
a2
I
III
I.III
unis.
senza sord.
dim.
poco cresc.
una sola


C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tuba
Cassa
V-ni I
V-le
V-c.
C-b.
Archi
9
mf espr.
I
(a2)
a2
f
p
molto cresc.
IV
mf
(sola)
Tutti
sul G
f espr.
espr.
Poco più sostenuto
rit.
pp
poco
cresc.
mp
dim.
con sord.
div.

2nd theme

assai

10 Moderato

soli

Ob.

C.ingl.

Timp.

Cassa

V-ni

V-le

V-c.

C-b.

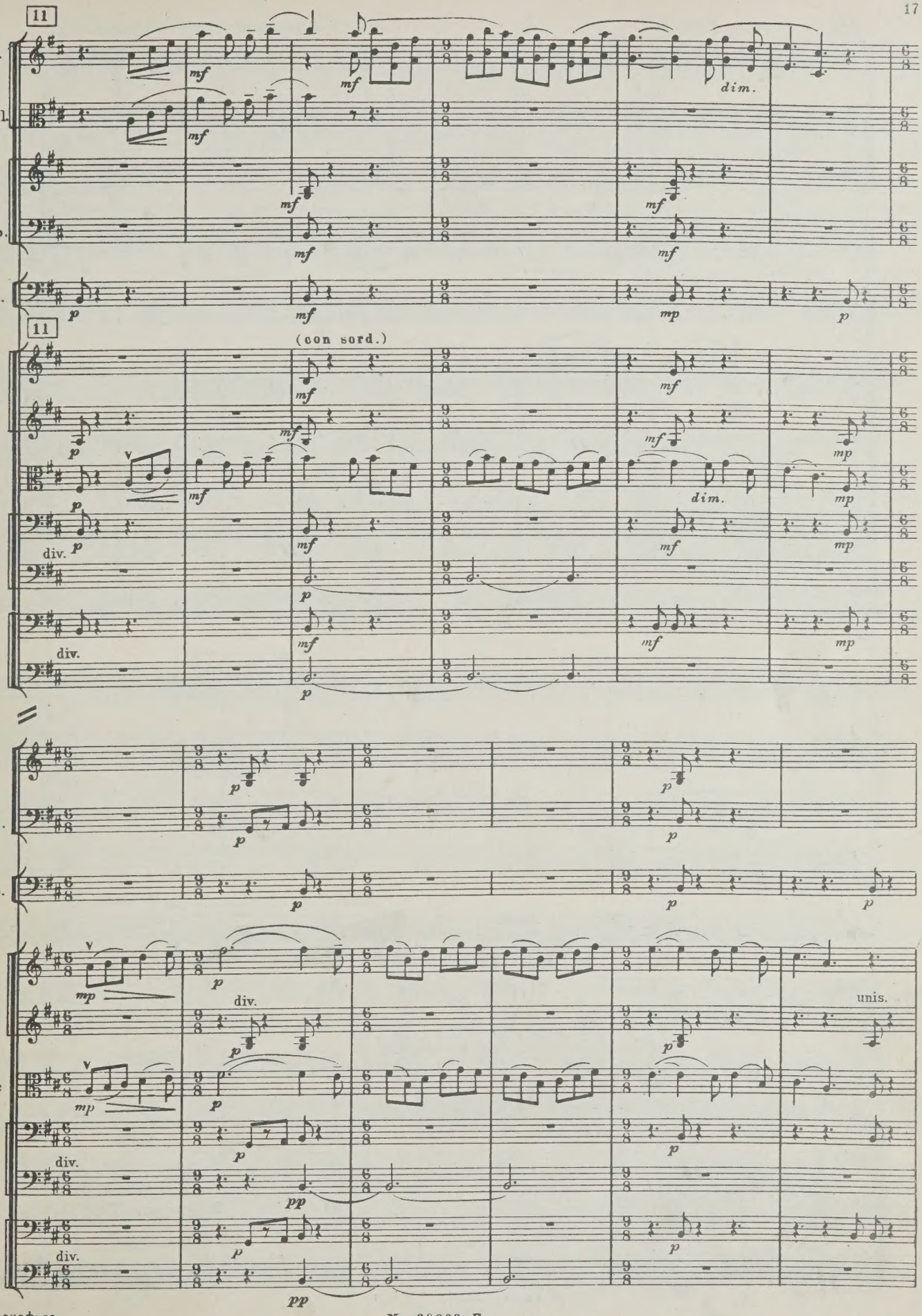
p dolce e sognando

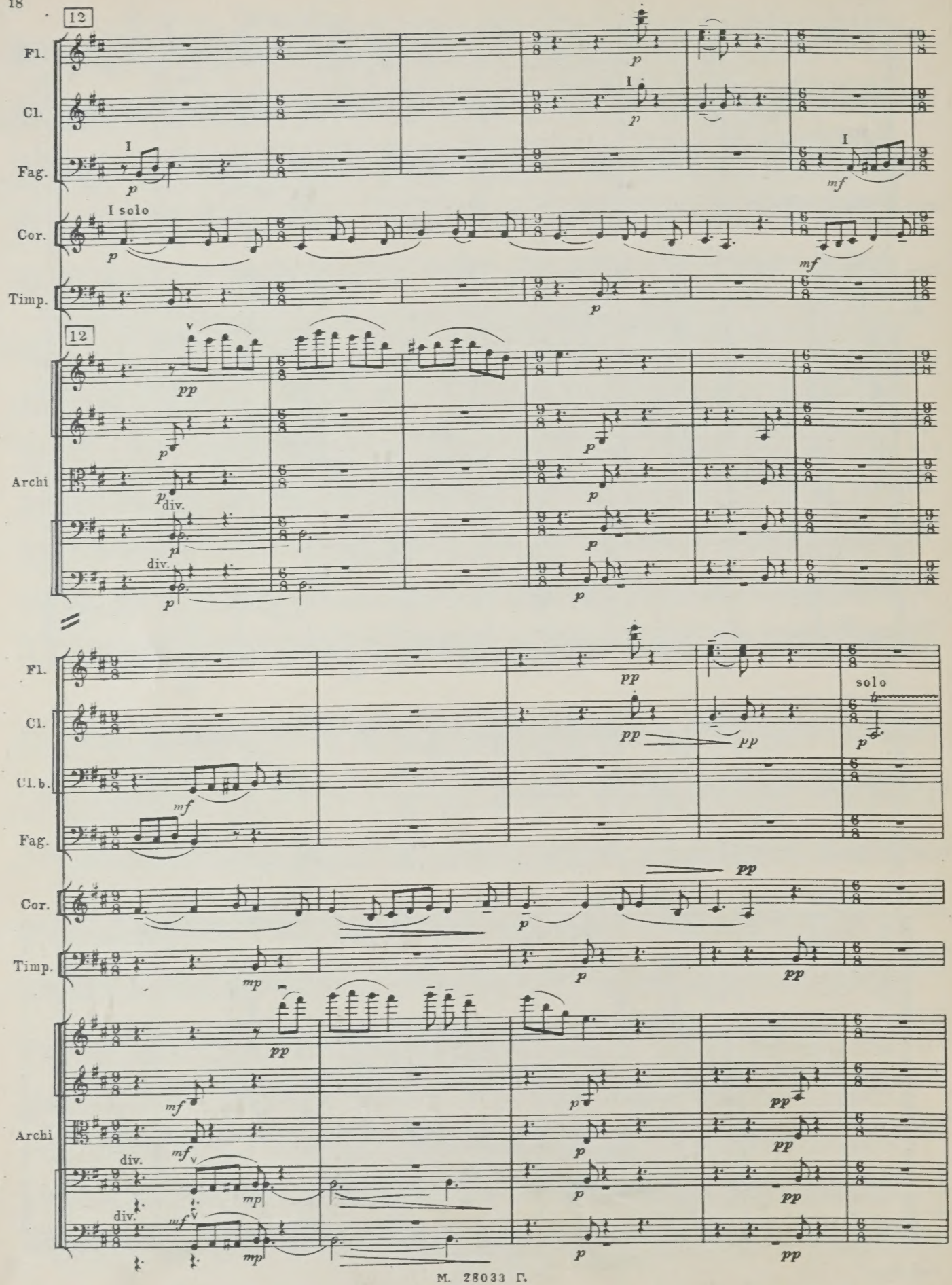
(con sord.)

div.

I

Vni I


11
Ob.
C.ingl.
Cl.
Cl. b.
Timp.
11
(con sord.)
V-ni
V-le
V-c.
C-b.
div.
Cl.
Cl. b.
Timp.
V-ni
V-le
V-c.
C-b.
div.
unis.

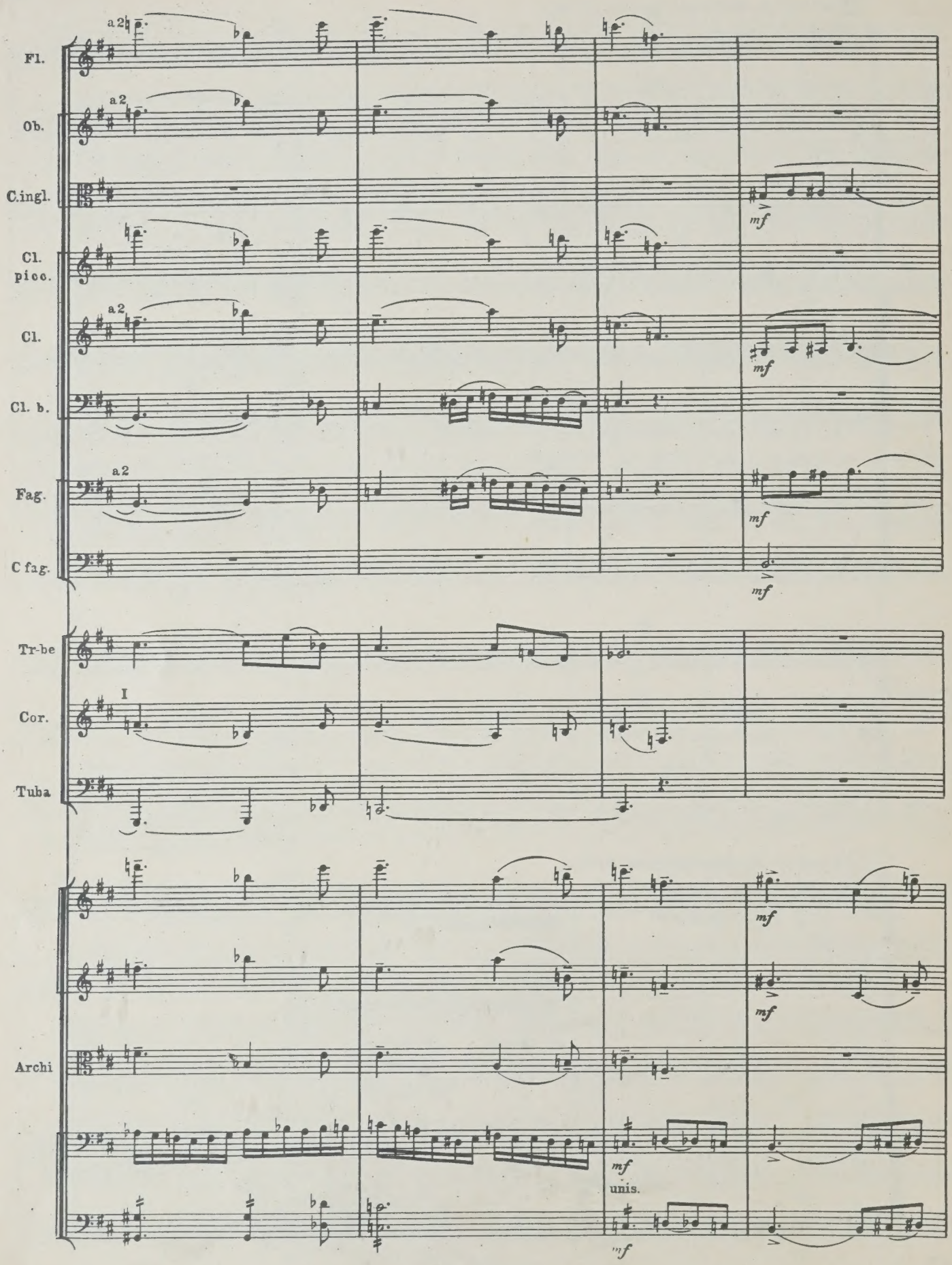

12
Fl.
Cl.
Fag.
Cor.
Timp.
I solo
12
Archi
div.
div.
Fl.
Cl.
Cl.b.
Fag.
Cor.
Timp.
Archi
div.
div.
solo

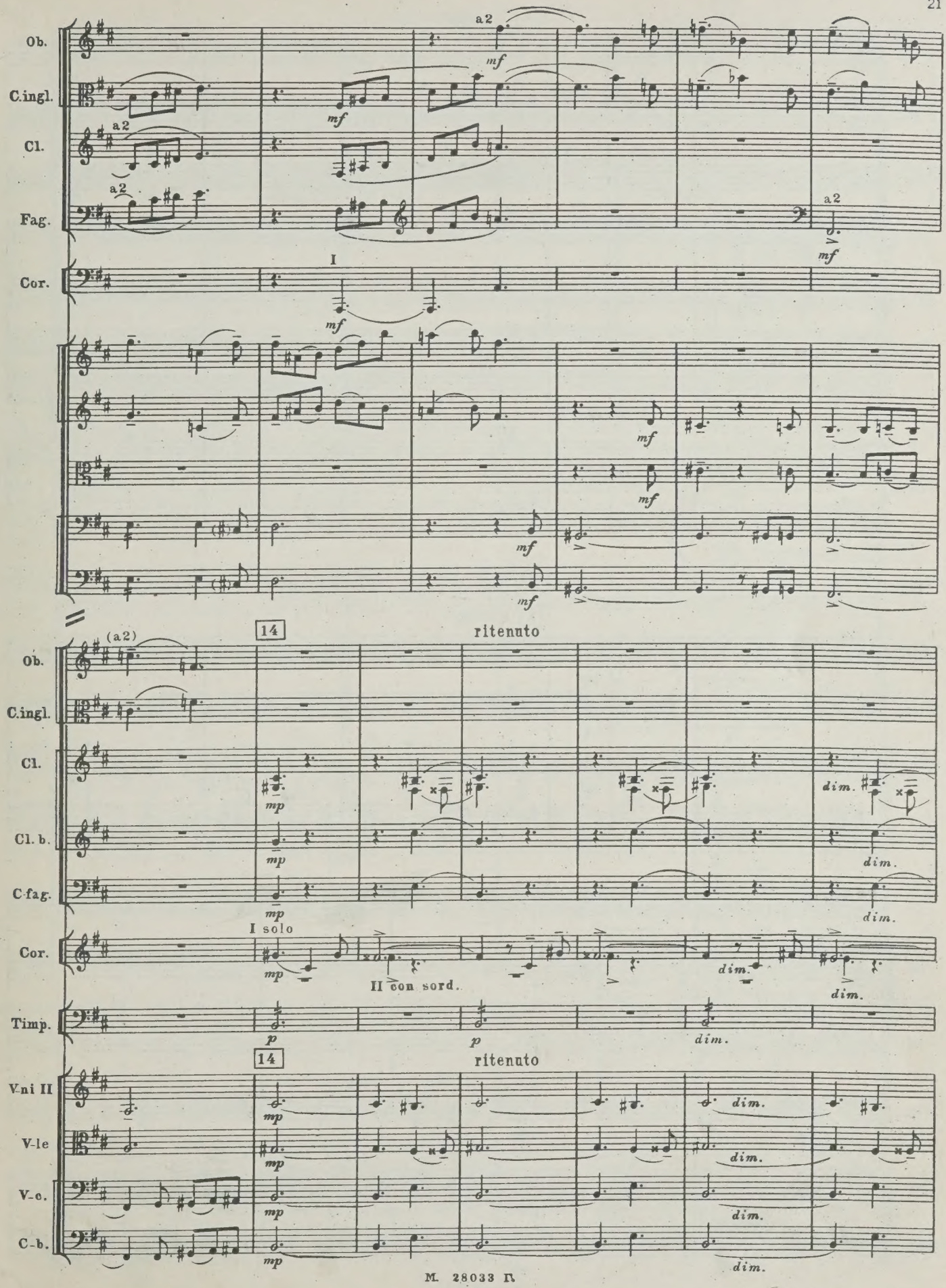
13 Allegro moderato, come prima

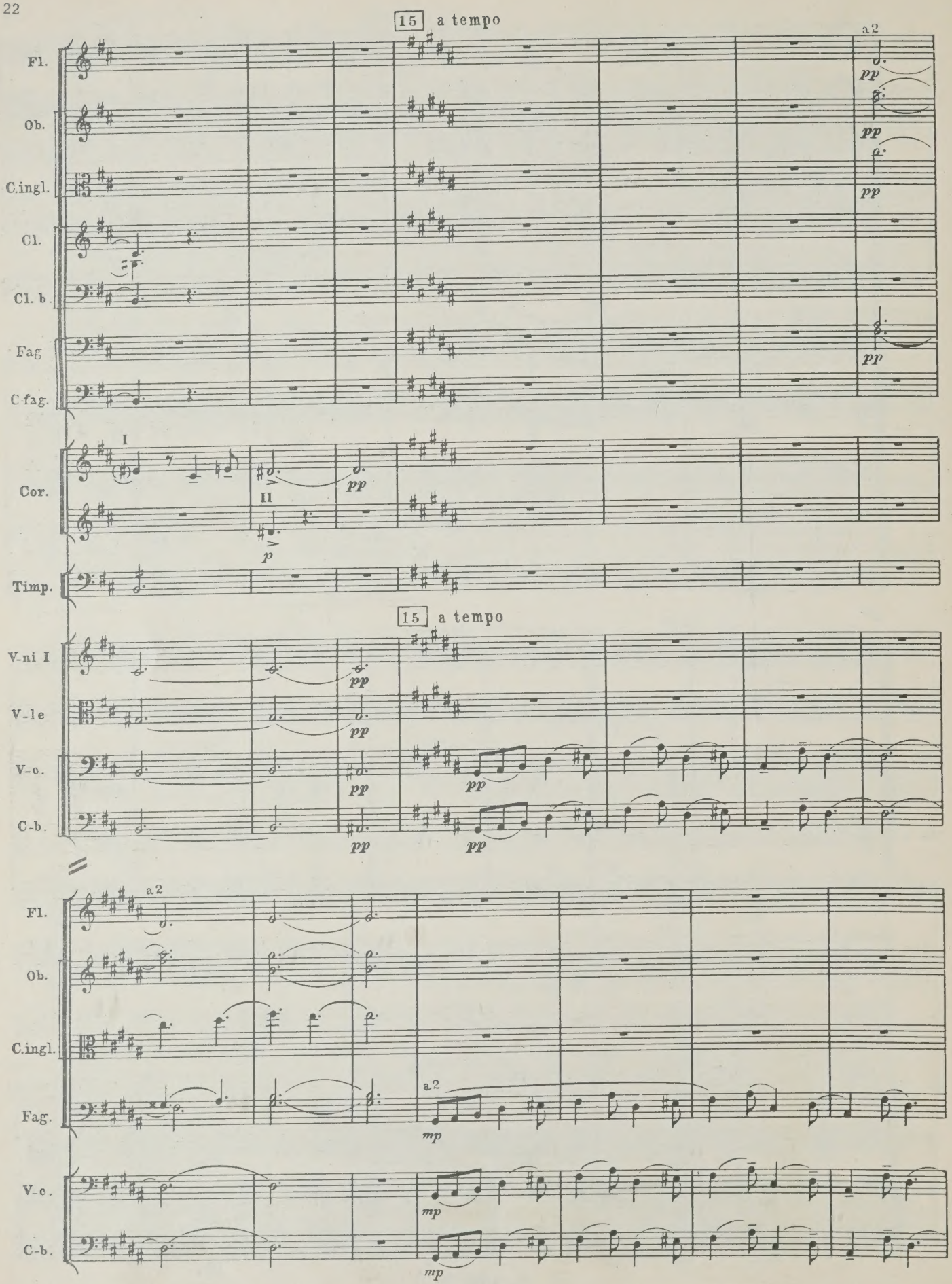
Fl.
Ob.
C.ingl.
Cl. pico.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tuba
Archi

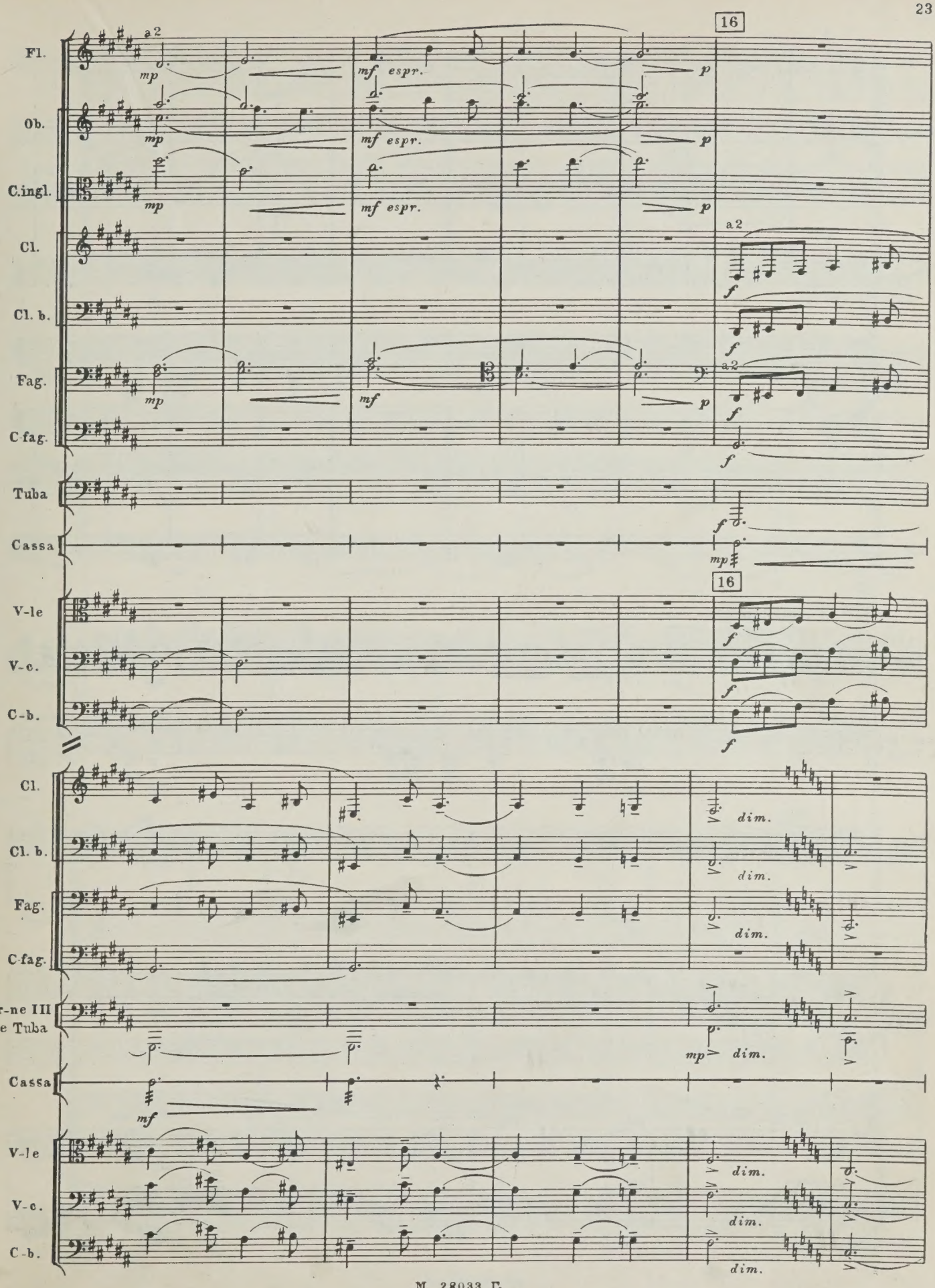
a2
I
senza sord.
cresc.
p cresc.
unis.
(div)

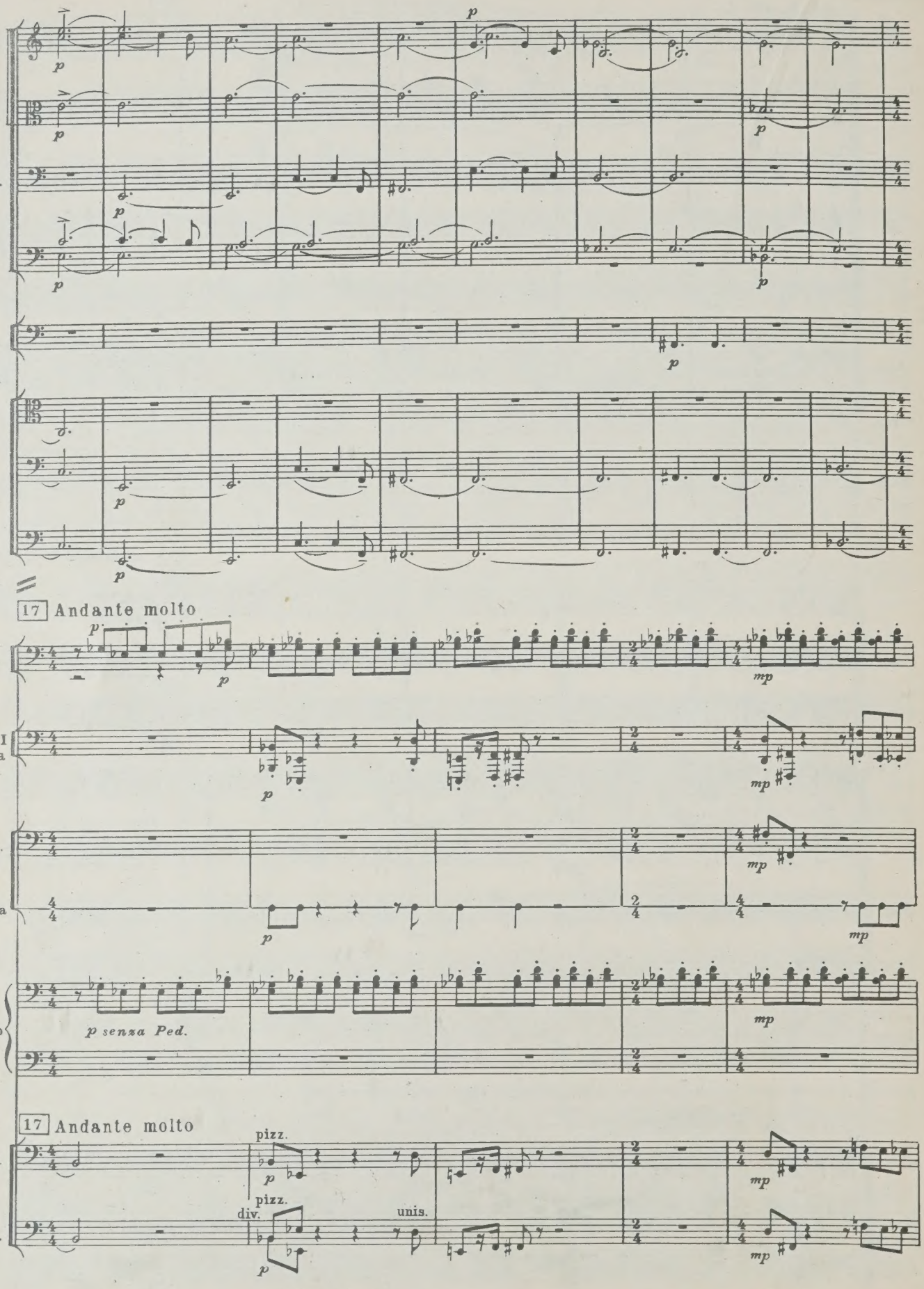
M. 28033 Г.

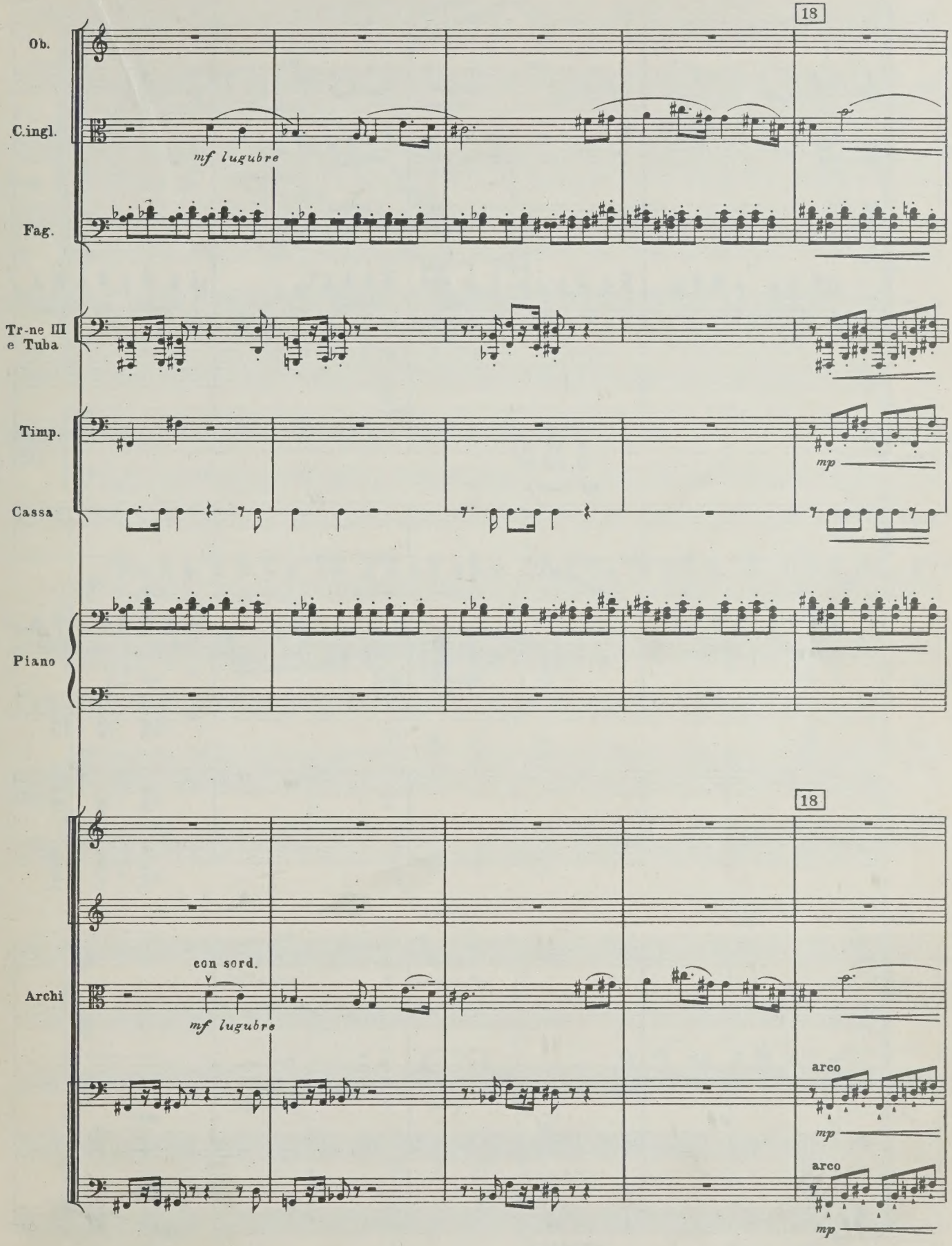

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C fag.
Tr-be
Cor.
Tuba
Archi
a2
I
mf
unis.

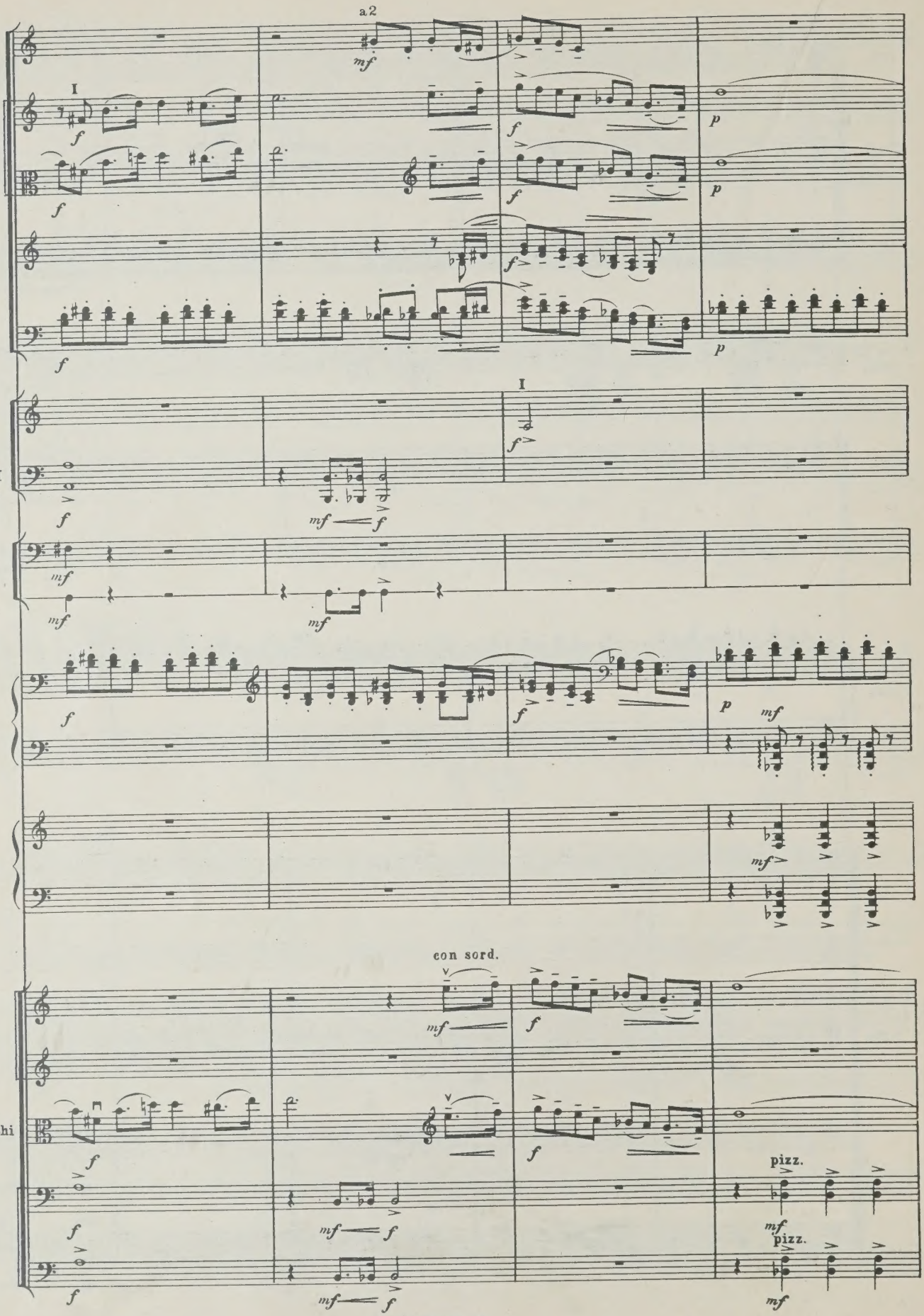

Ob.
C.ingl.
Cl.
Fag.
Cor.
a2
mf
I
14
ritenuto
(a2)
mp
Cl. b.
C-fag.
I solo
II con sord.
dim.
Timp.
p
V-ni II
V-le
V-c.
C-b.

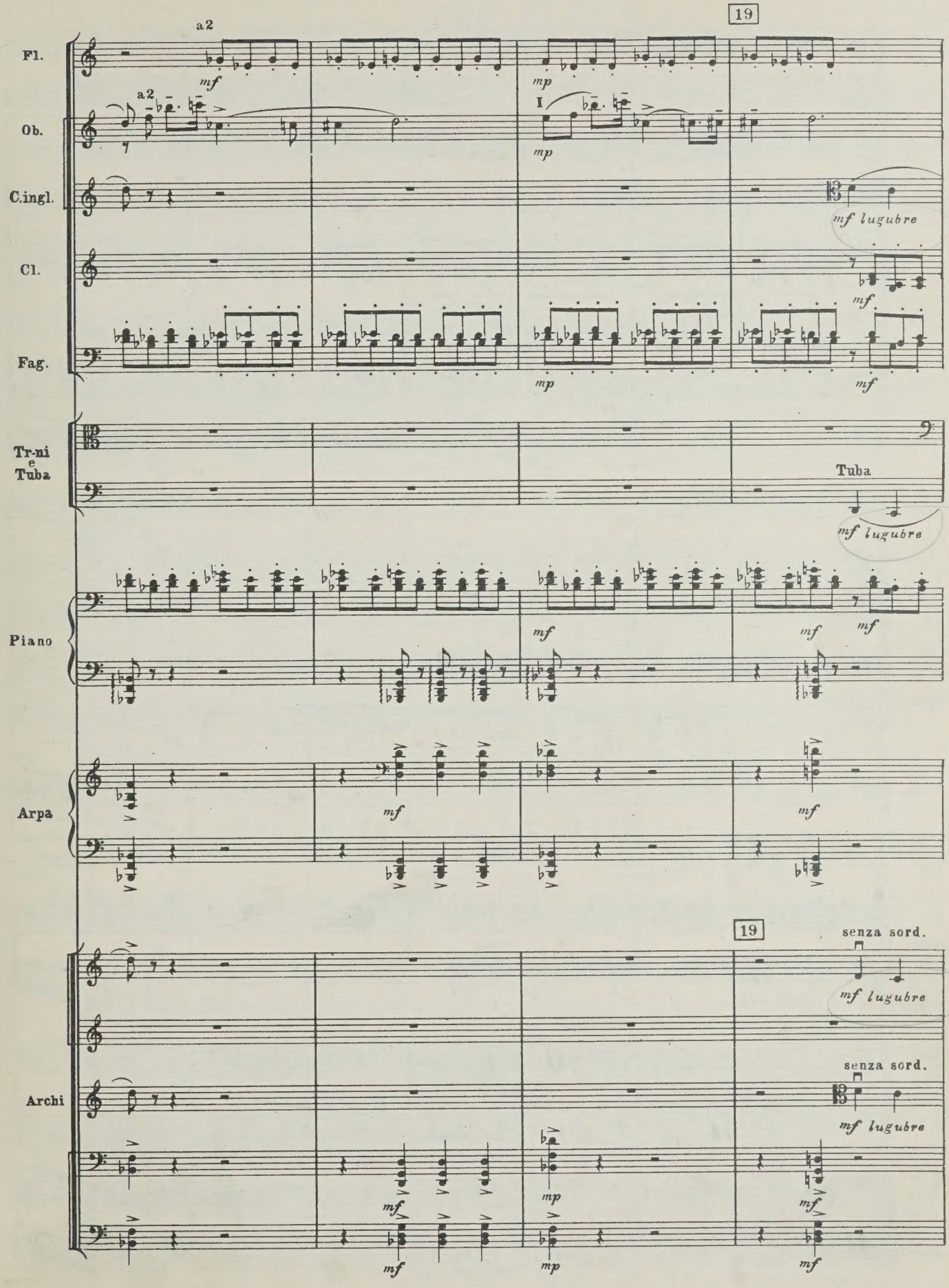

15 a tempo
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag
C fag.
a2
pp
I
II
p
Cor.
Timp.
15 a tempo
V-ni I
V-le
V-c.
C-b.
a2
mp

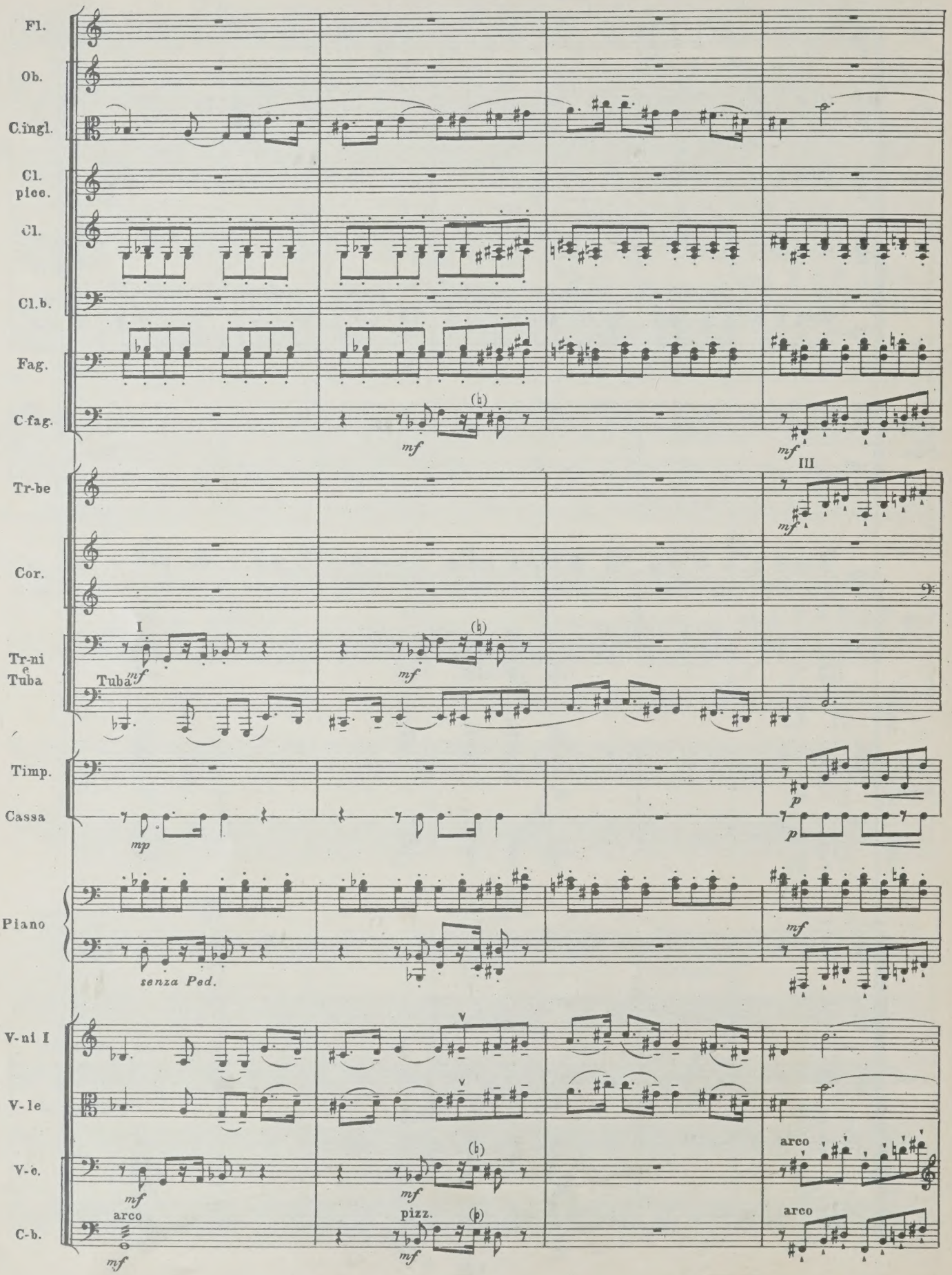

16
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Tuba
Cassa
V-le
V-c.
C-b.
a2
mp
mf espr.
mf
p
f
dim.
Tr-ne III
e Tuba

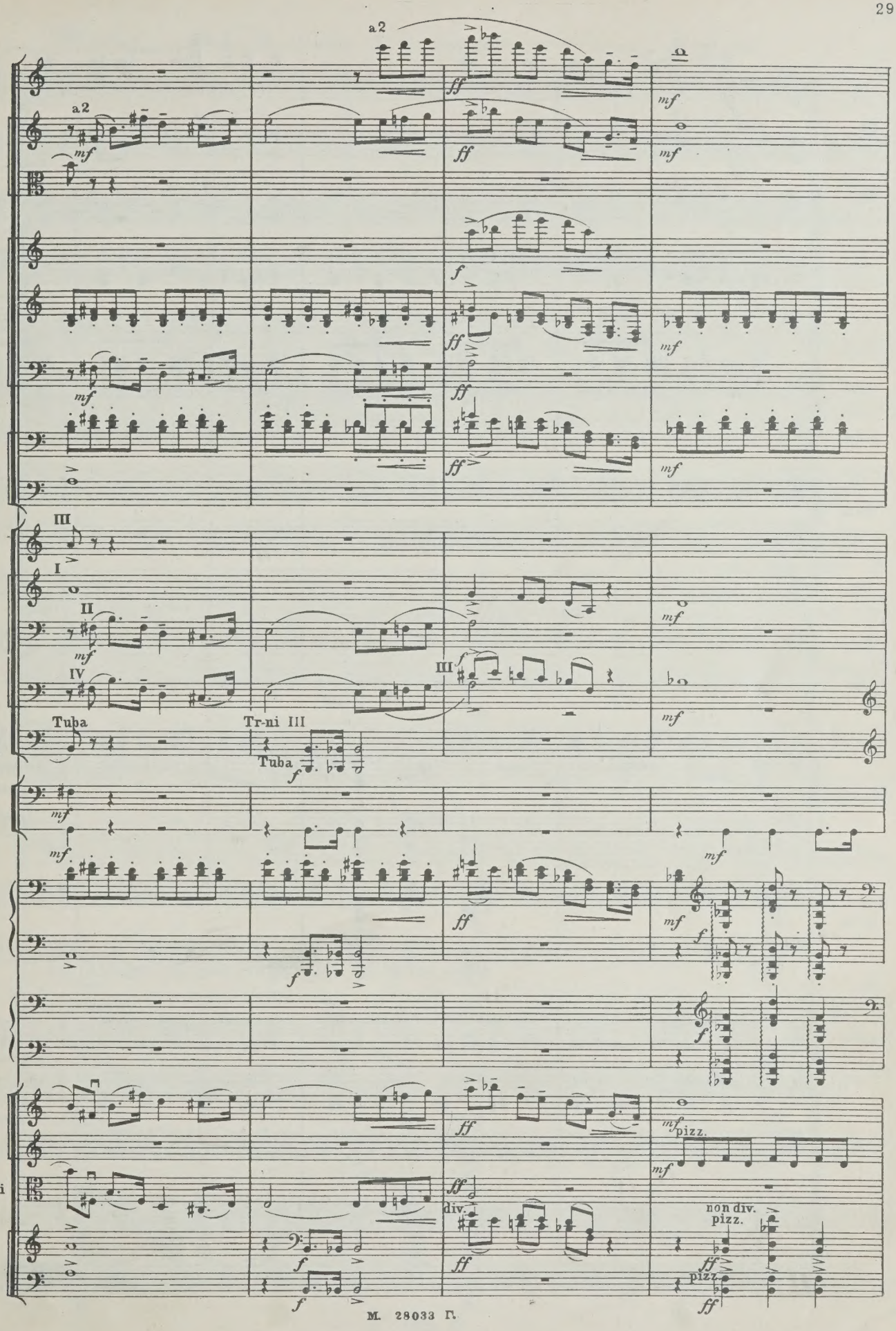

Ob.
C.ingl.
Cl. b.
Fag.
Timp.
V-le
V-c.
C-b.
17 Andante molto
Fag.
Tr-ne III
e Tuba
Timp.
Cassa
Piano
p senza Ped.
17 Andante molto
V-c.
C-b.
pizz.
div.
unis.

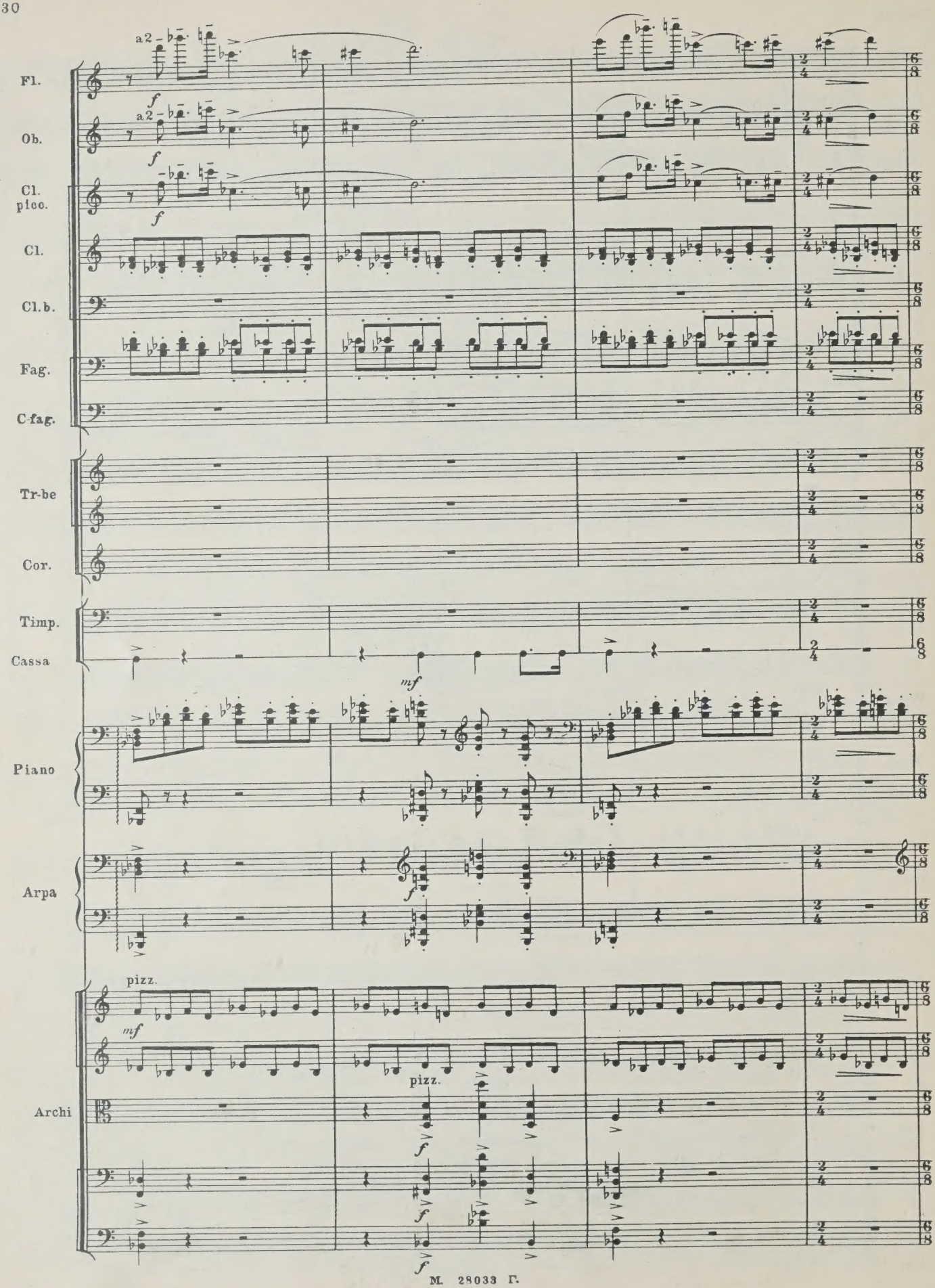

18
Ob.
C.ingl.
mf lugubre
Fag.
Tr-ne III
e Tuba
Timp.
mp
Cassa
Piano
18
con sord.
Archi
mf lugubre
arco
mp
arco
mp

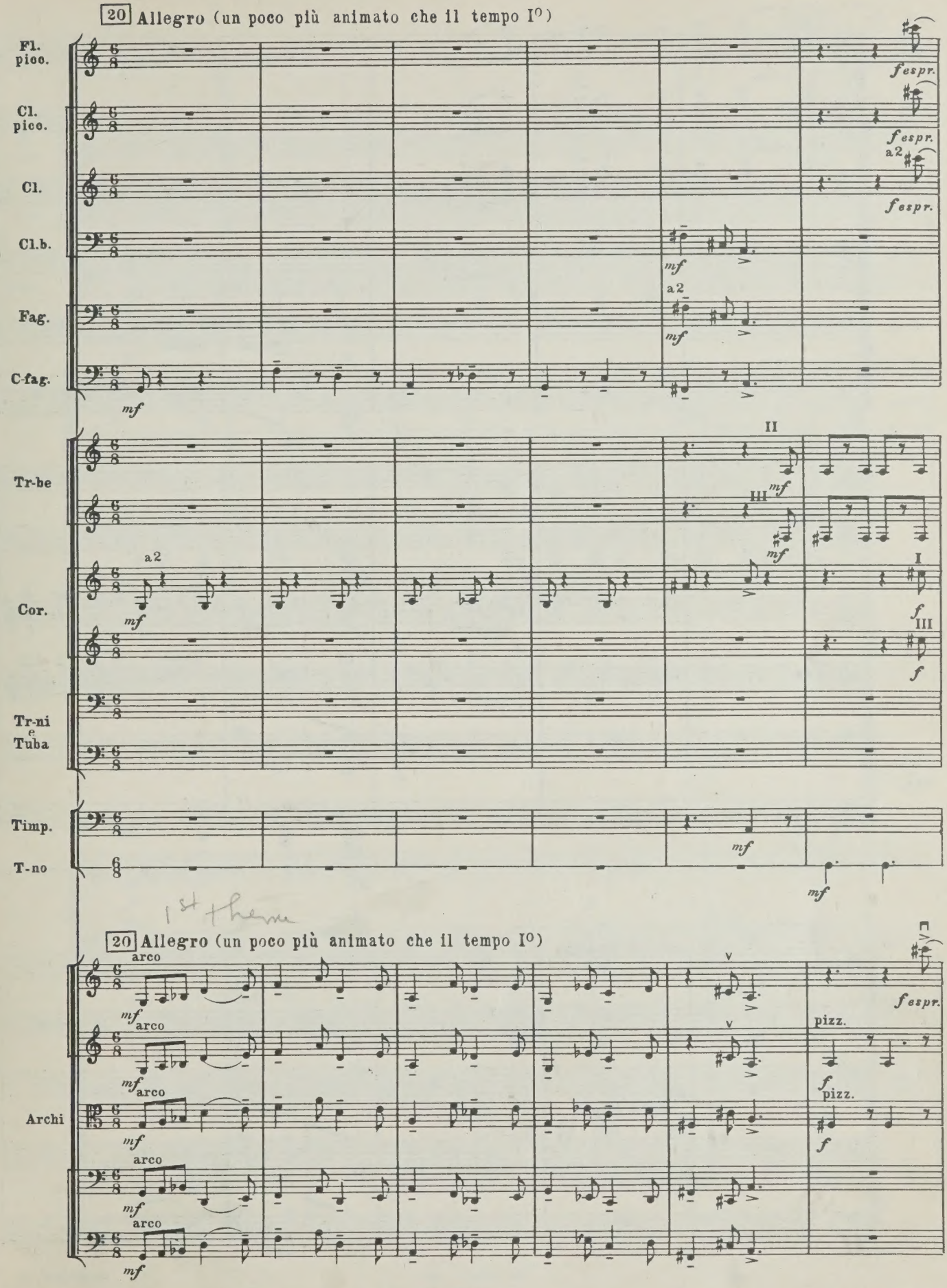

a2
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
Tr-ne III e Tuba
Timp.
Cassa
Piano
Arpa
Archi
con sord.
pizz.
pizz.

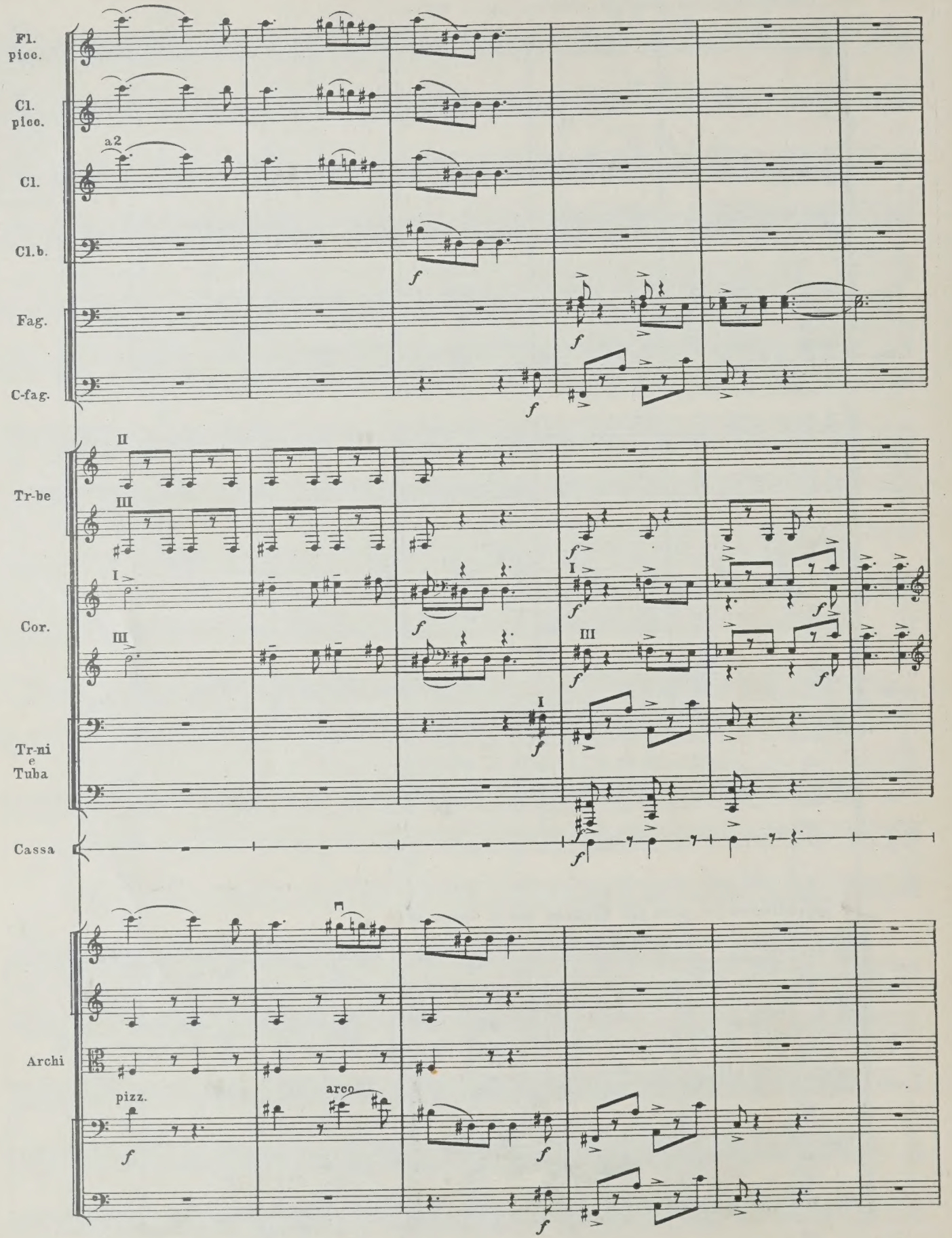

19
Fl.
a2
mf
mp
Ob.
a2
I
mp
C.ingl.
mf lugubre
Cl.
mf
Fag.
mp
mf
Tr-ni e Tuba
Tuba
mf lugubre
Piano
mf
mf
mf
Arpa
mf
mf
19
senza sord.
mf lugubre
Archi
senza sord.
mf lugubre
mf
mp
mf
mf
mp
mf

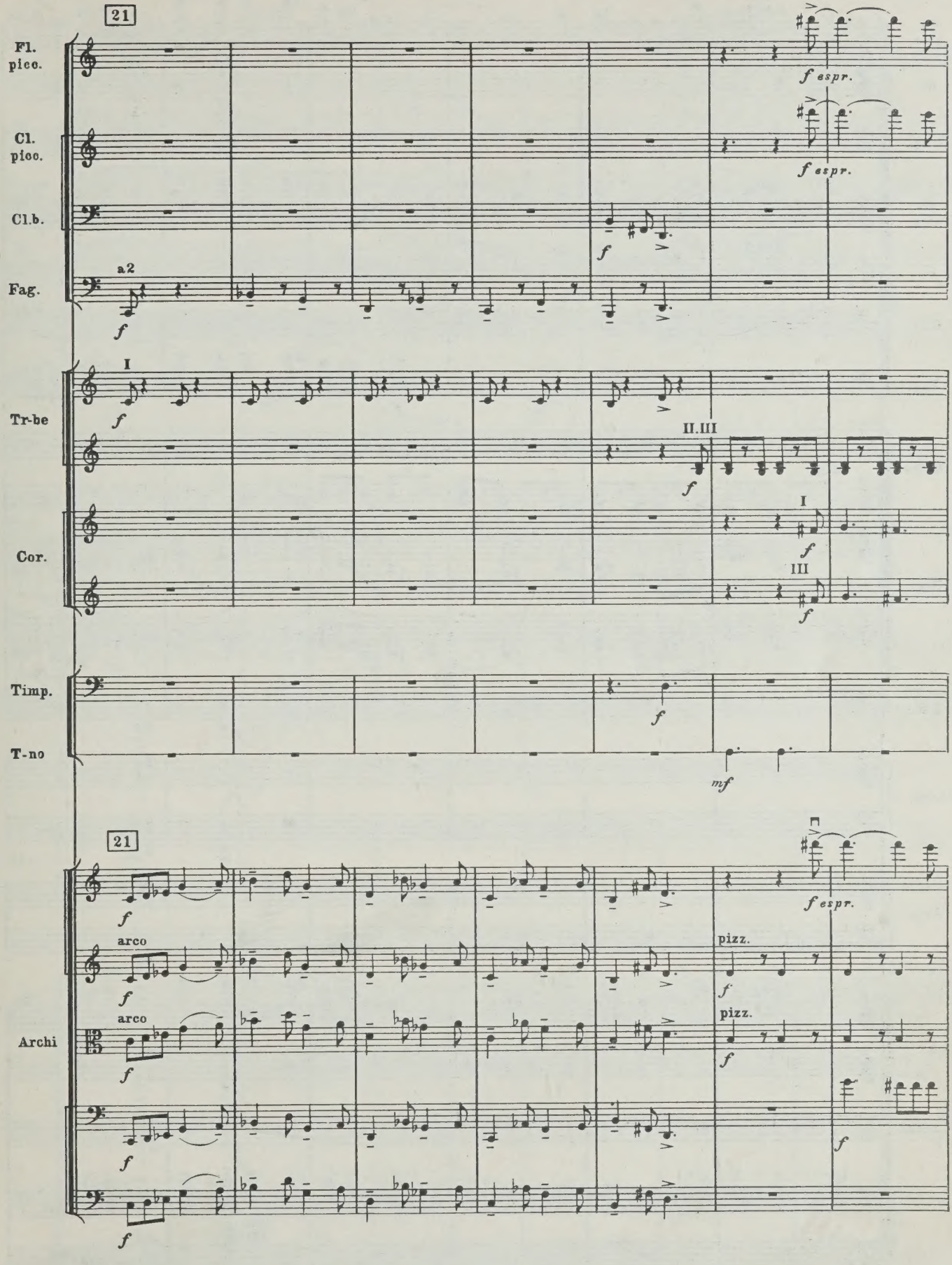

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
mf
III
Tr-be
Cor.
I
Tr-ni e Tuba
Tuba mf
Timp.
Cassa
mp
p
Piano
senza Ped.
V-ni I
V-le
V-c.
C-b.
arco
pizz.

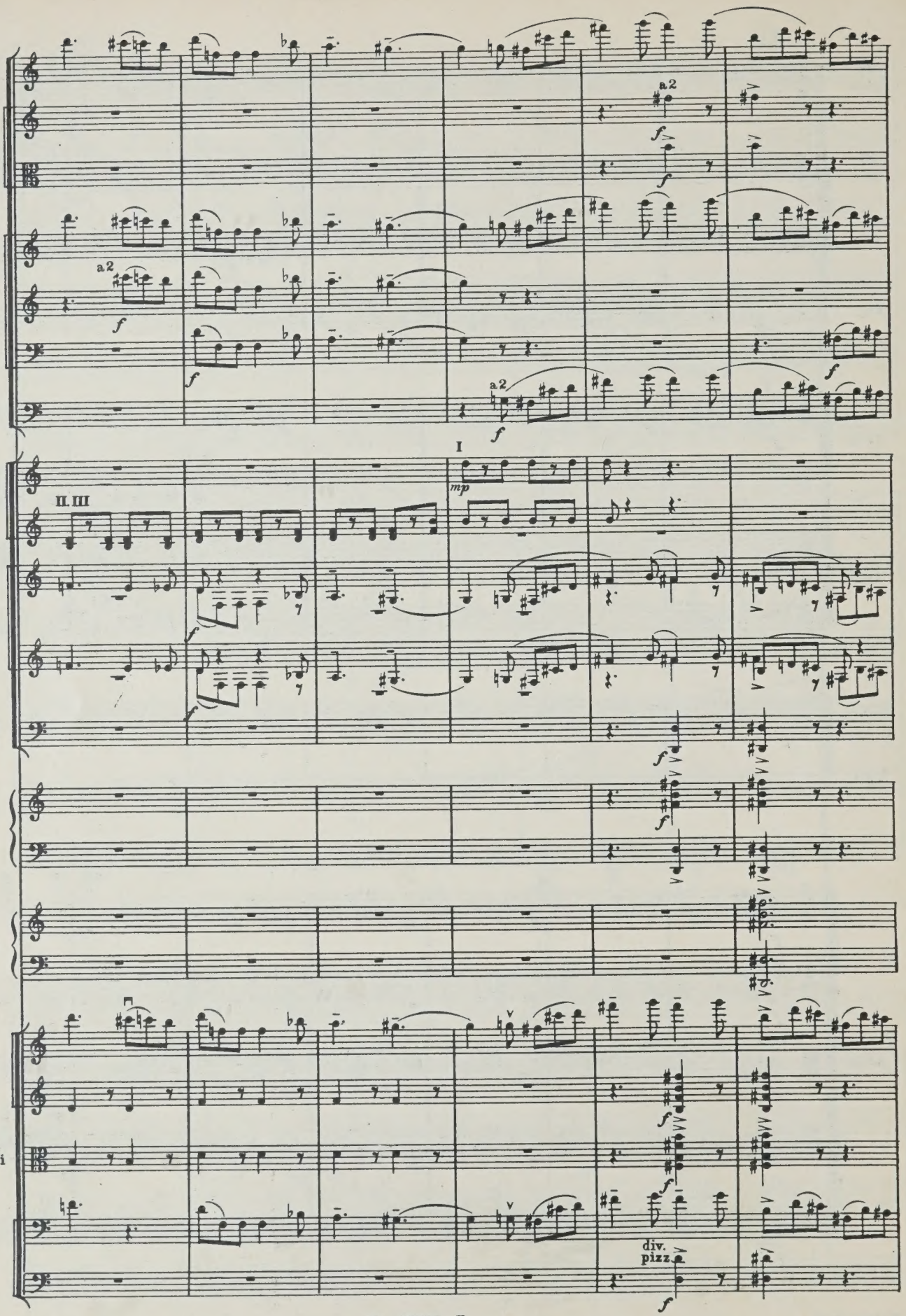

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Cassa
Piano
Arpa
Archi
a2
Tuba
Tr-ni III
div.
non div.
pizz.

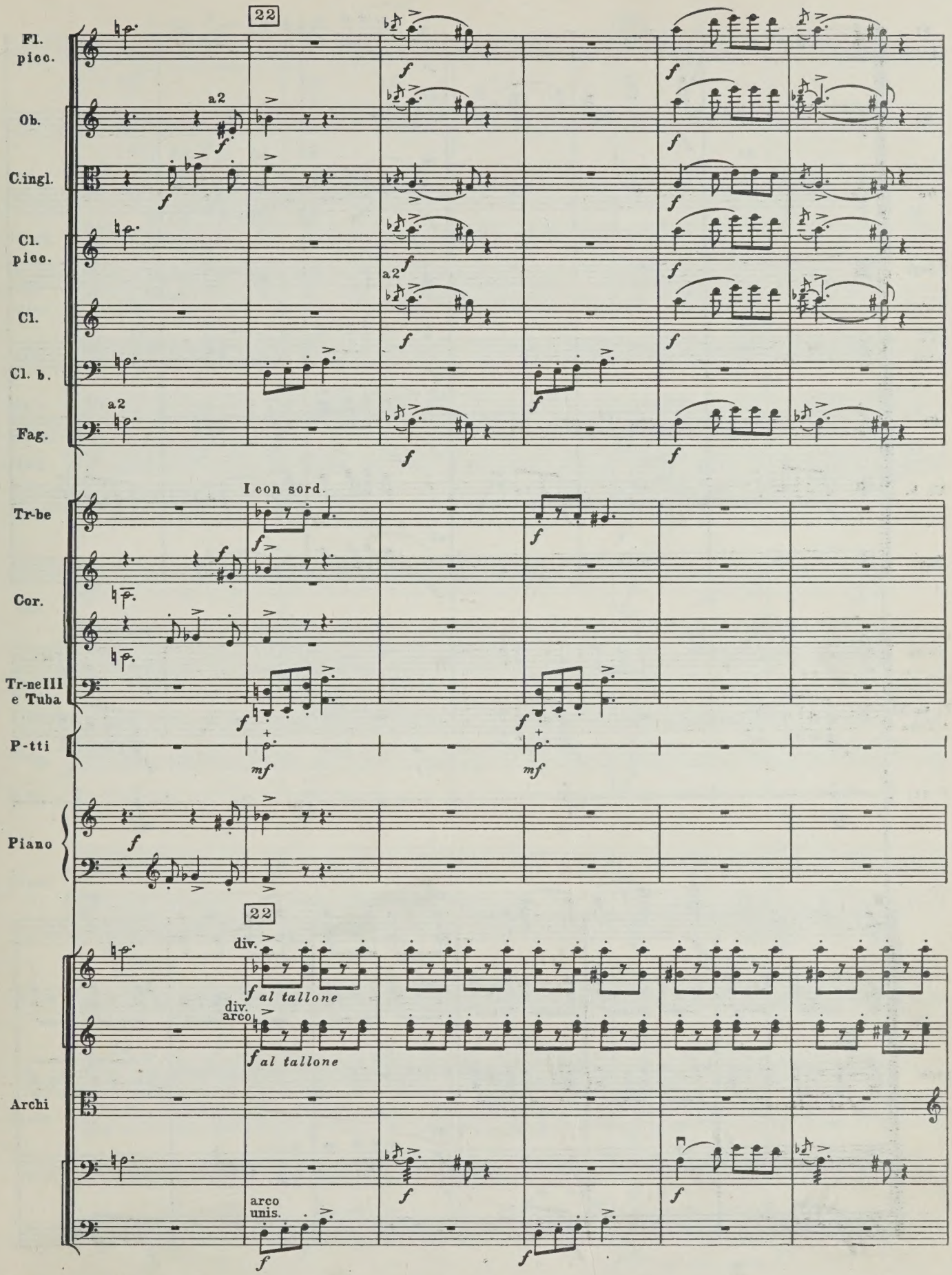

Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Timp.
Cassa
Piano
Arpa
Archi
a2
f
mf
pizz.


20 Allegro (un poco più animato che il tempo I°)
Fl. pico.
Cl. pico.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-no
Archi
a2
arco
pizz.
espr.
mf
f
1st theme

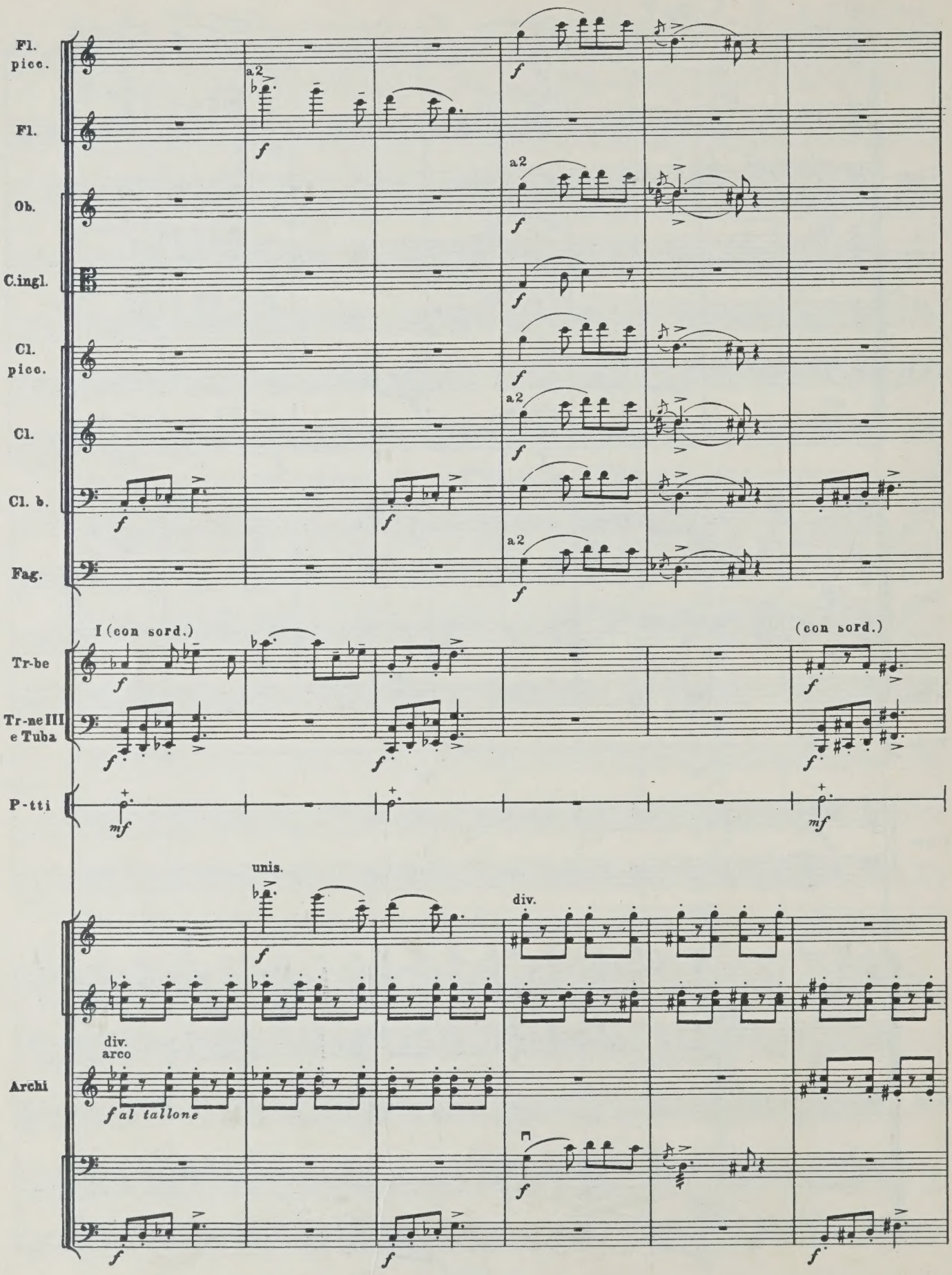

Fl.
picc.
Cl.
picc.
a2
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Cassa
Archi
pizz.
arco

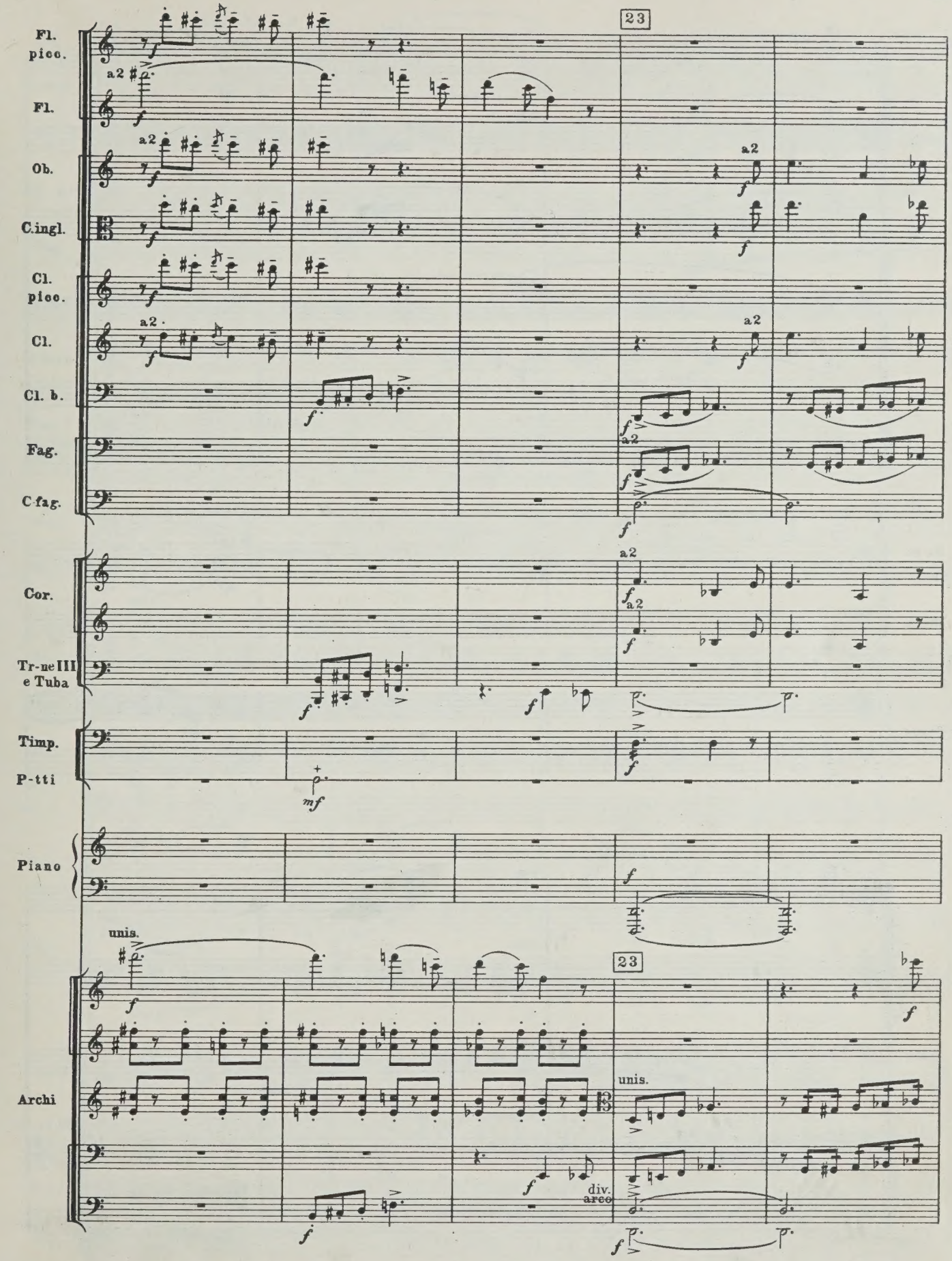

21
Fl.
picc.
Cl.
picc.
Cl.b.
Fag.
a2
f
f espr.
f espr.
f
Tr-be
I
f
II.III
f
Cor.
I
f
III
f
Timp.
f
T-no
mf
21
Archi
arco
arco
f
f espr.
pizz.
pizz.
f
f

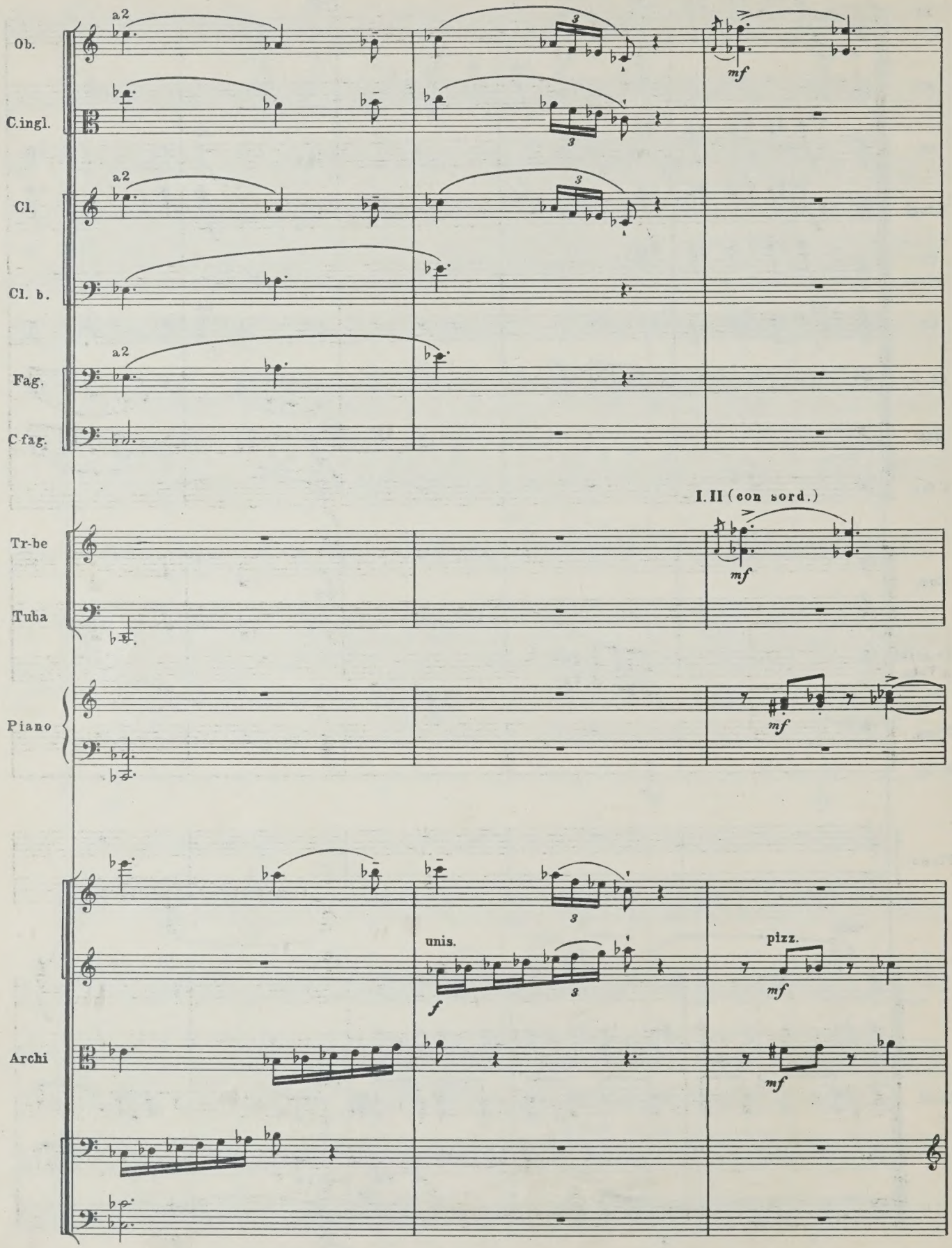

Fl. picc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
a2
I
Tr-be
II. III
mp
Cor.
Tr-ne III e Tuba
Piano
Arpa
Archi
div.
pizz.

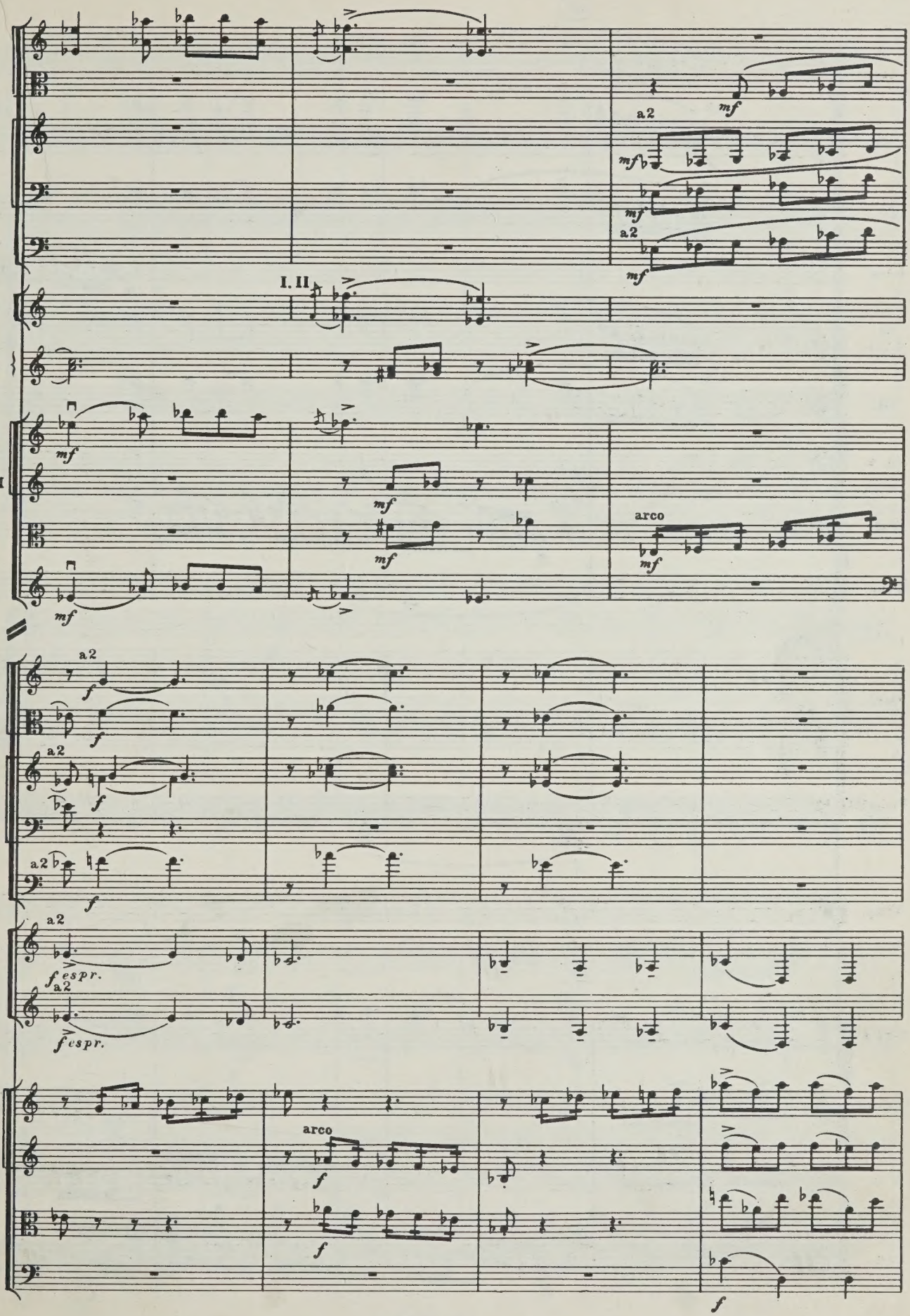

22
Fl. picc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
a2
I con sord.
Tr-be
Cor.
Tr-ne III e Tuba
P-tti
Piano
22
div.
al tallone
div. arco
al tallone
Archi
arco unis.

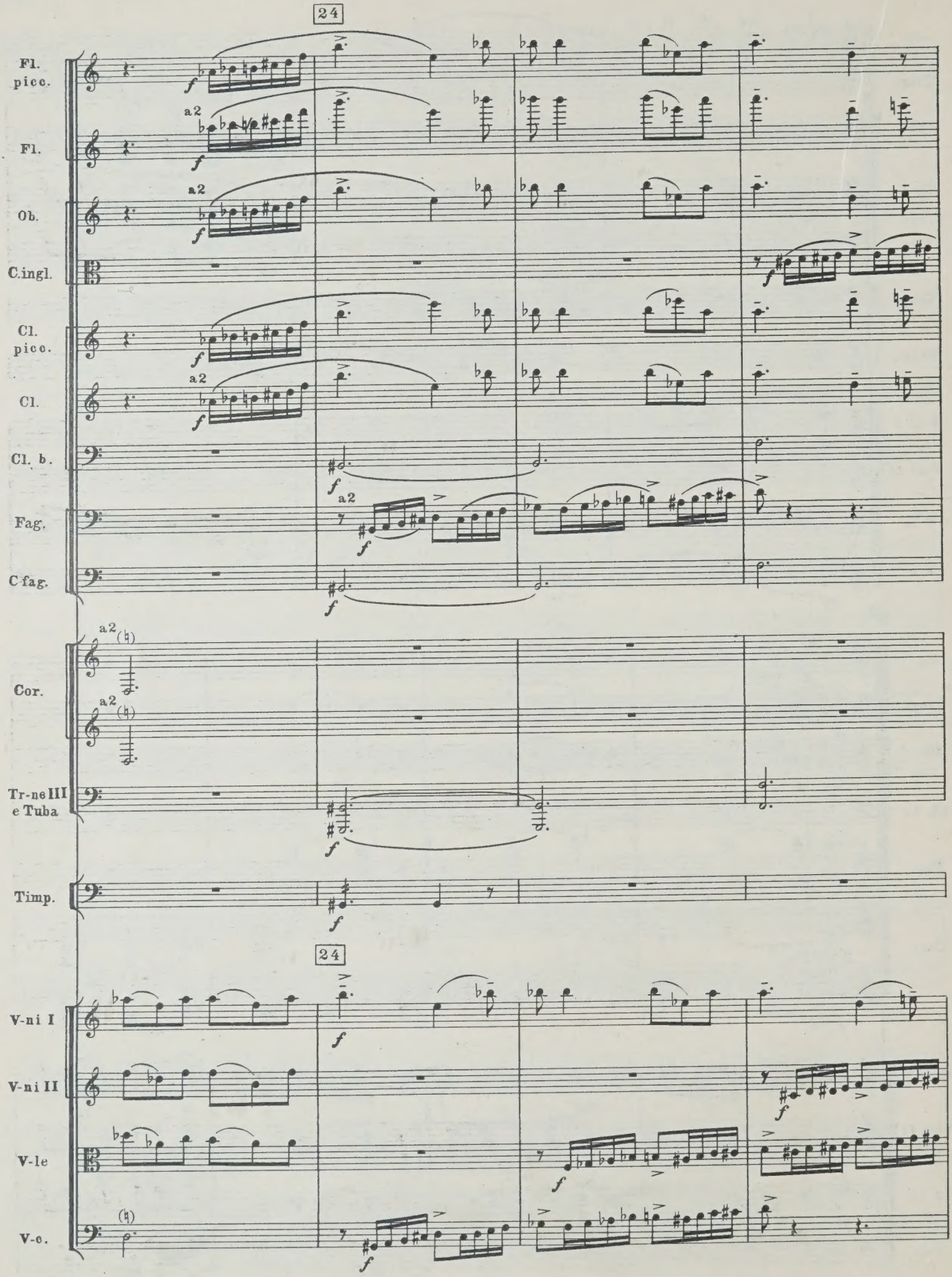
М. 28033 Г.

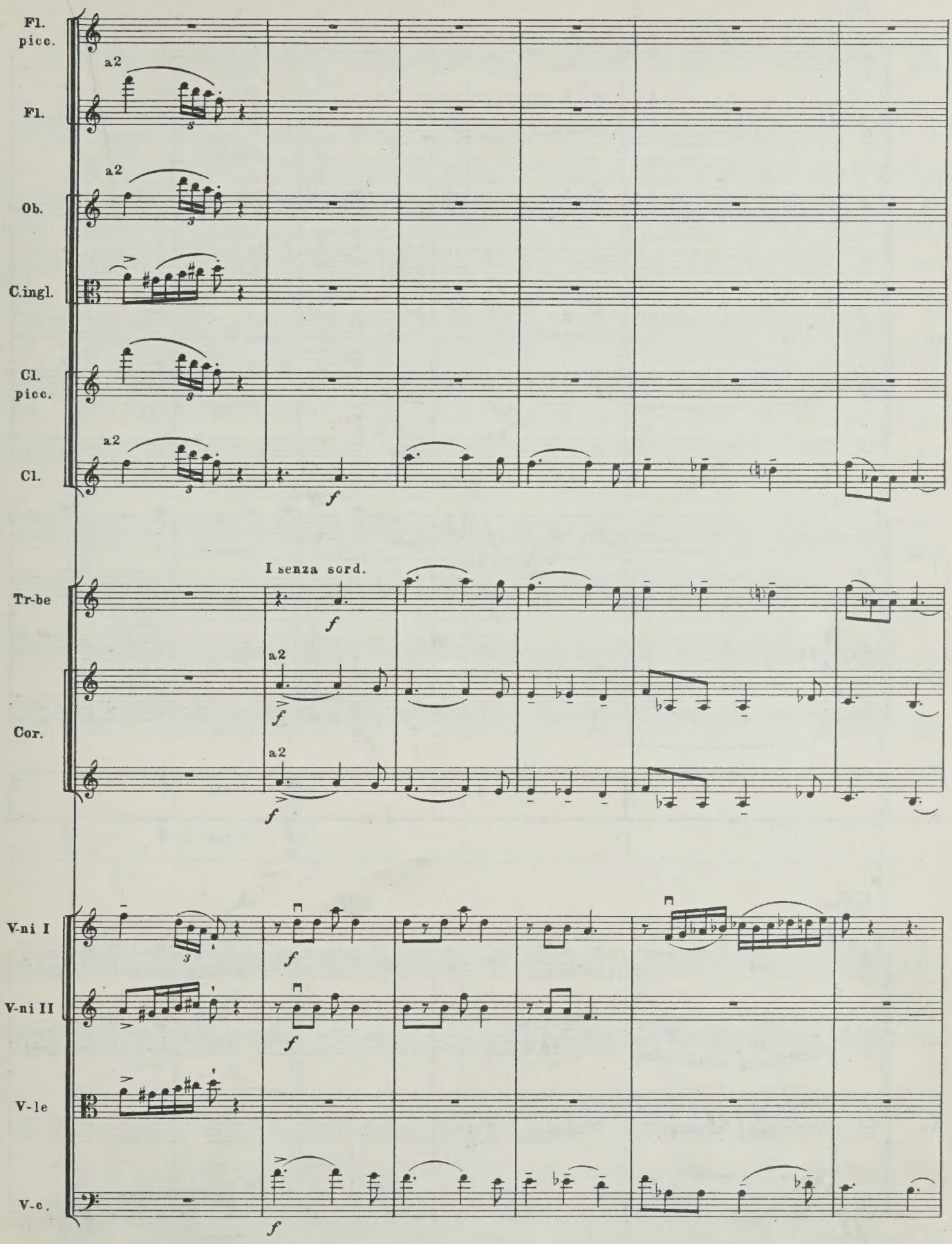

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
a2
f
I (con sord.)
(con sord.)
Tr-be
Tr-ne III e Tuba
P-tti
mf
unis.
div.
Archi
div. arco
f al tallone

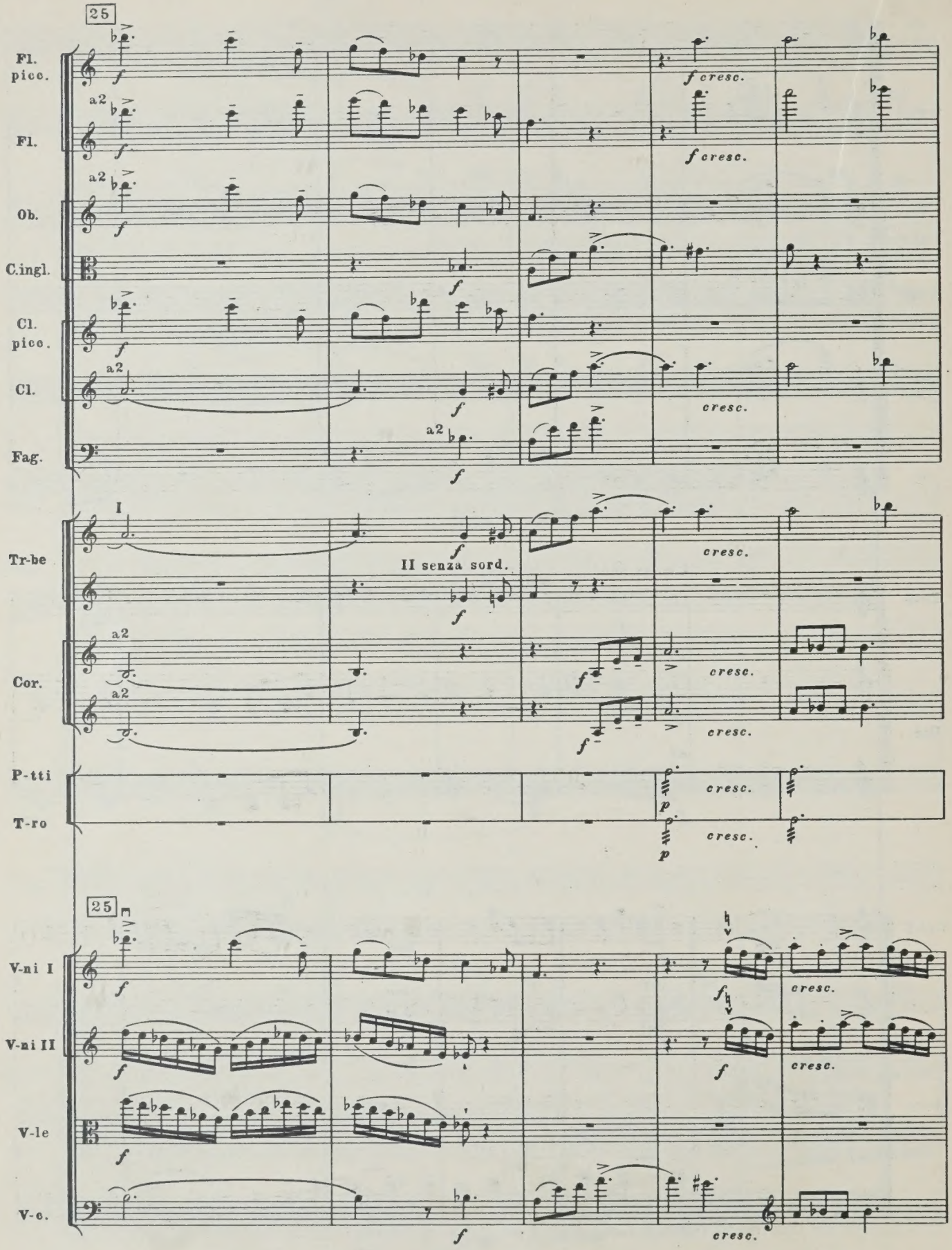

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C.fag.
Cor.
Tr-ne III e Tuba
Timp.
P-tti
Piano
Archi
23
a2
unis.
div.
arco

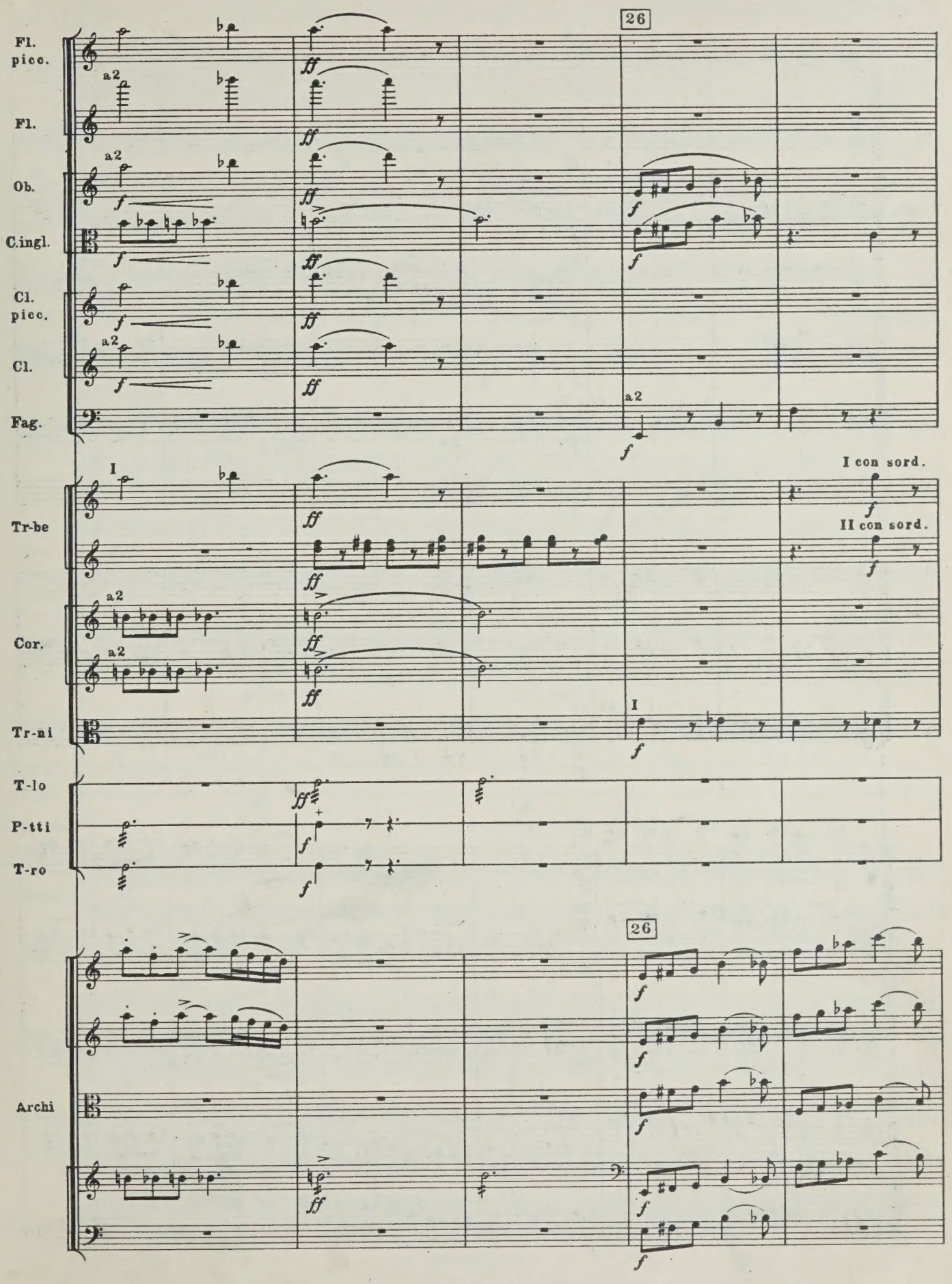

Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C fag.
a2
Tr-be
Tuba
I. II (con sord.)
Piano
Archi
unis.
pizz.
mf
f

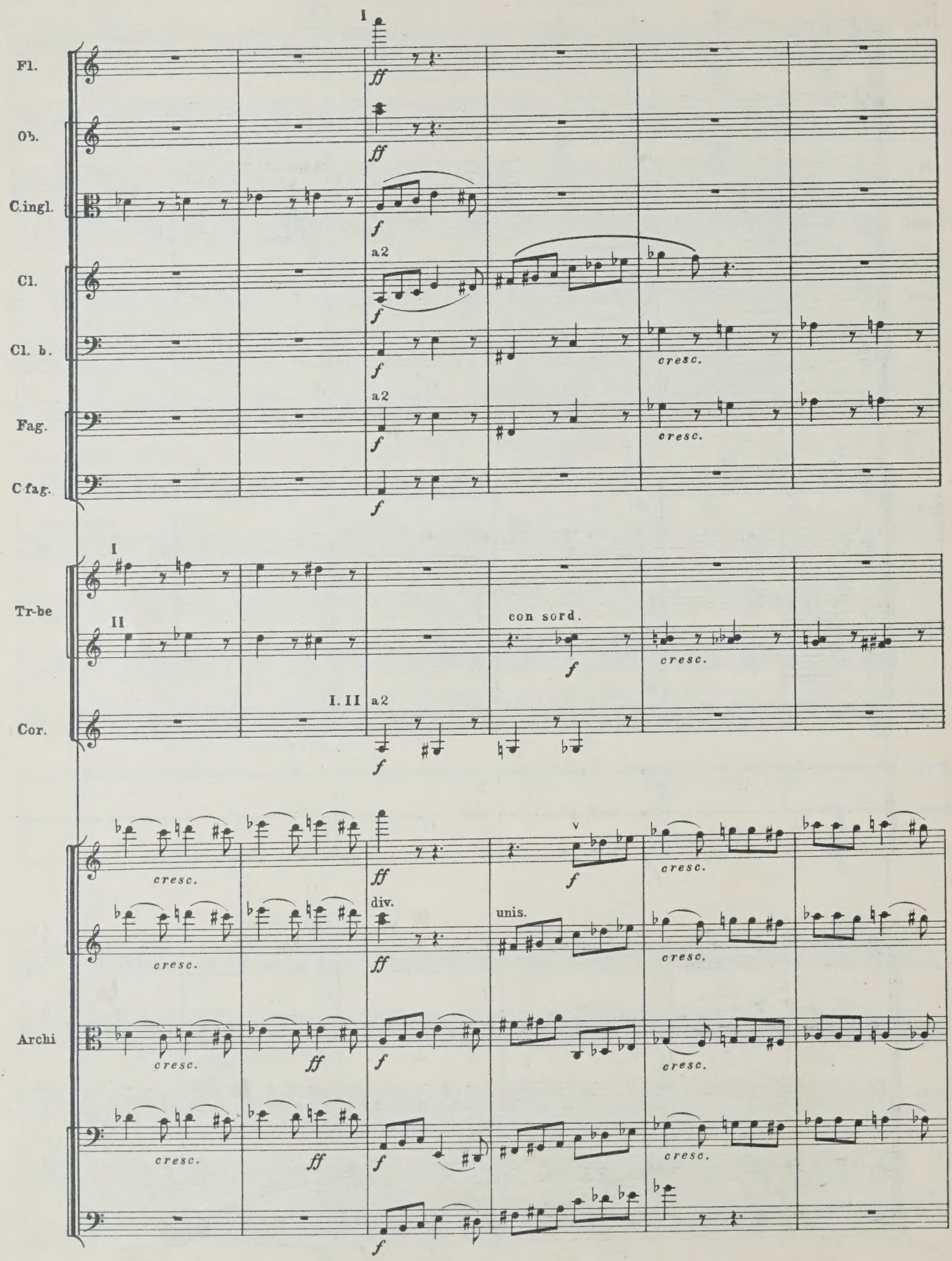

Ob.
C.ingl.
Cl.
Cl. b.
Fag.
Tr-be
Piano
V-ni I
V-ni II
V-le
V-c.
a2
mf
arco
I. II
f
espr.
Cor.

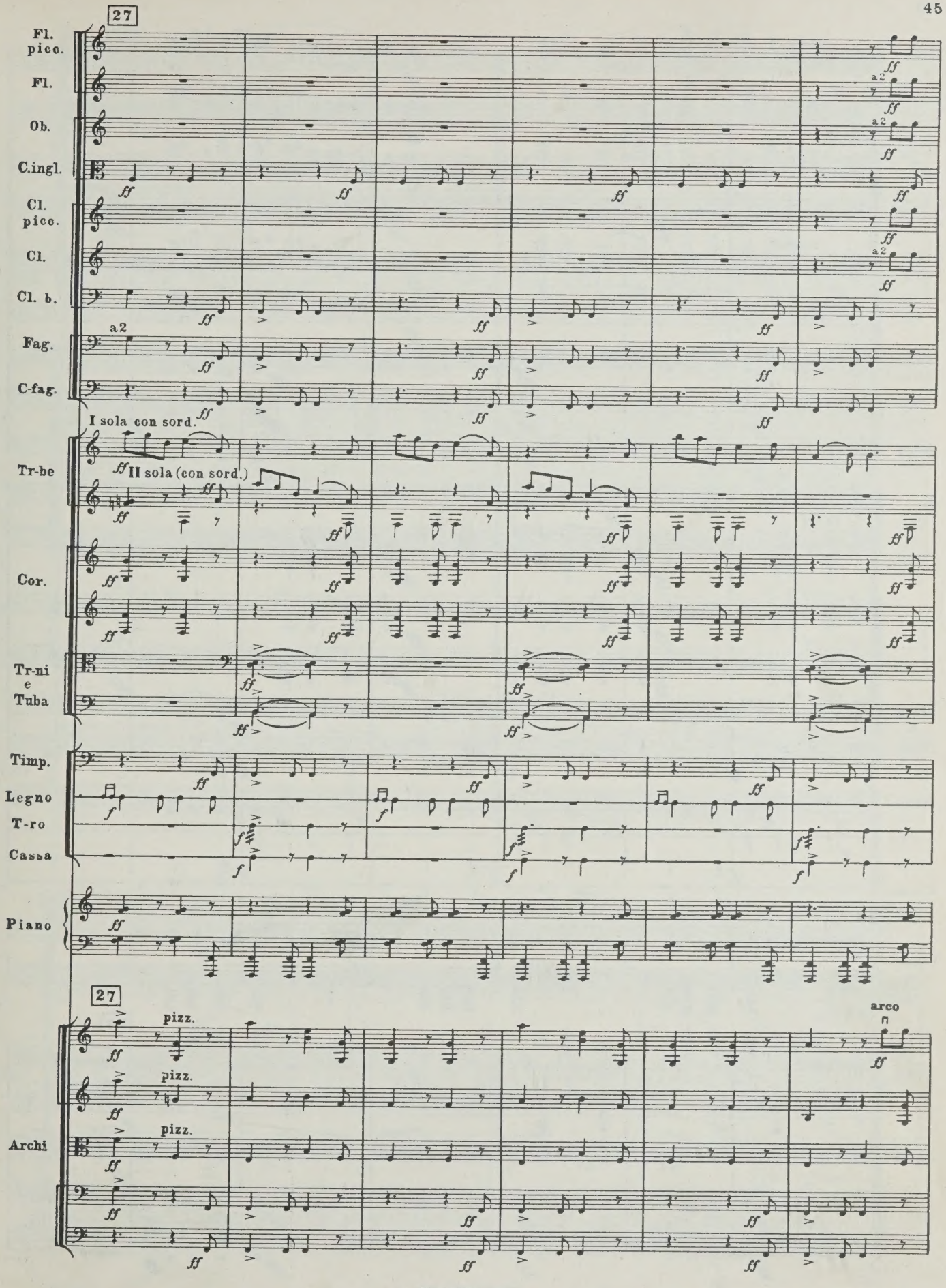

24
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C fag.
Cor.
Tr-ne III e Tuba
Timp.
24
V-ni I
V-ni II
V-le
V-c.
a2
f

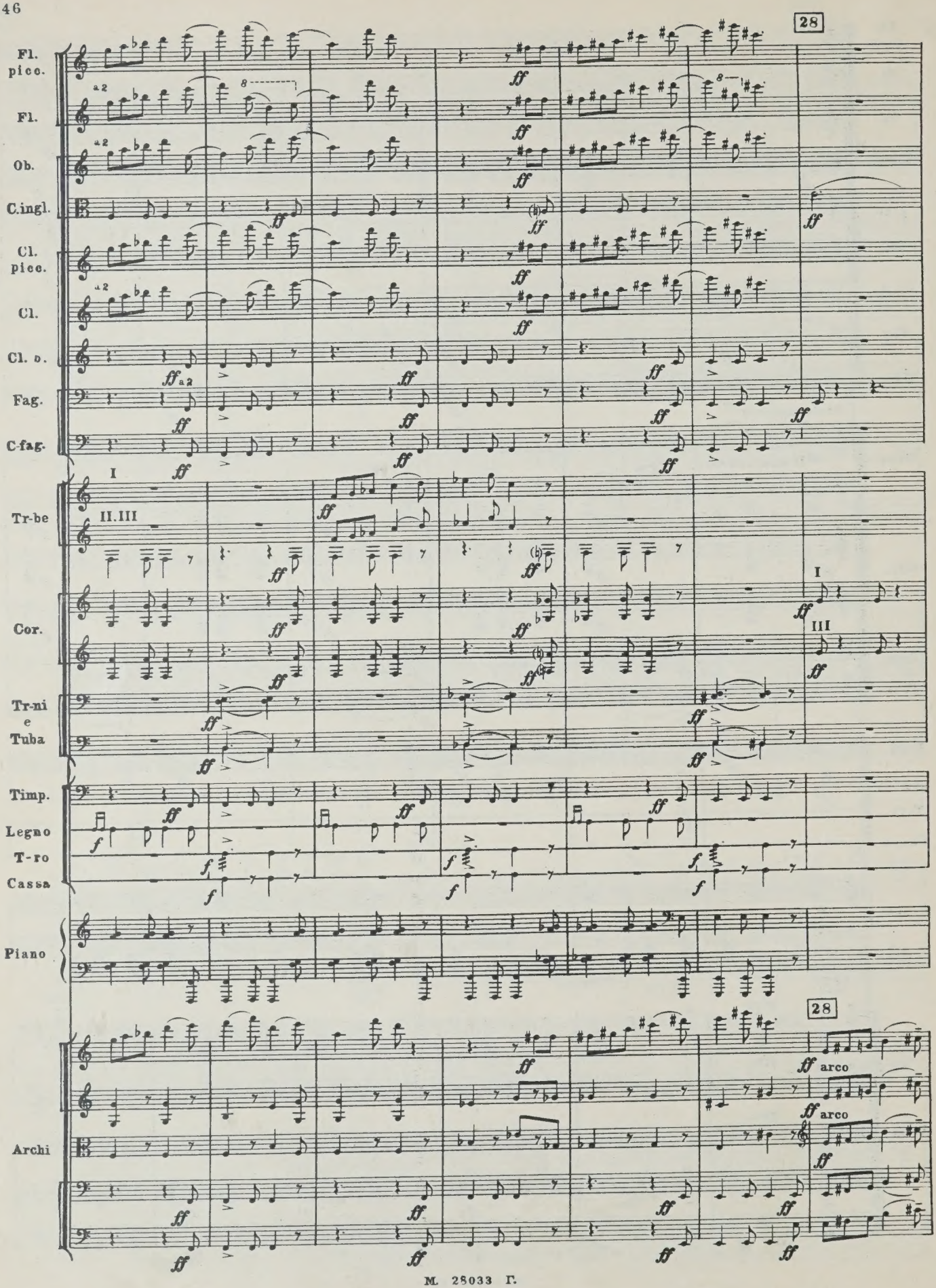

Fl.
picc.
Fl.
Ob.
C.ingl.
Cl.
picc.
Cl.
Tr-be
Cor.
V-ni I
V-ni II
V-le
V-c.
a2
I senza sord.
f

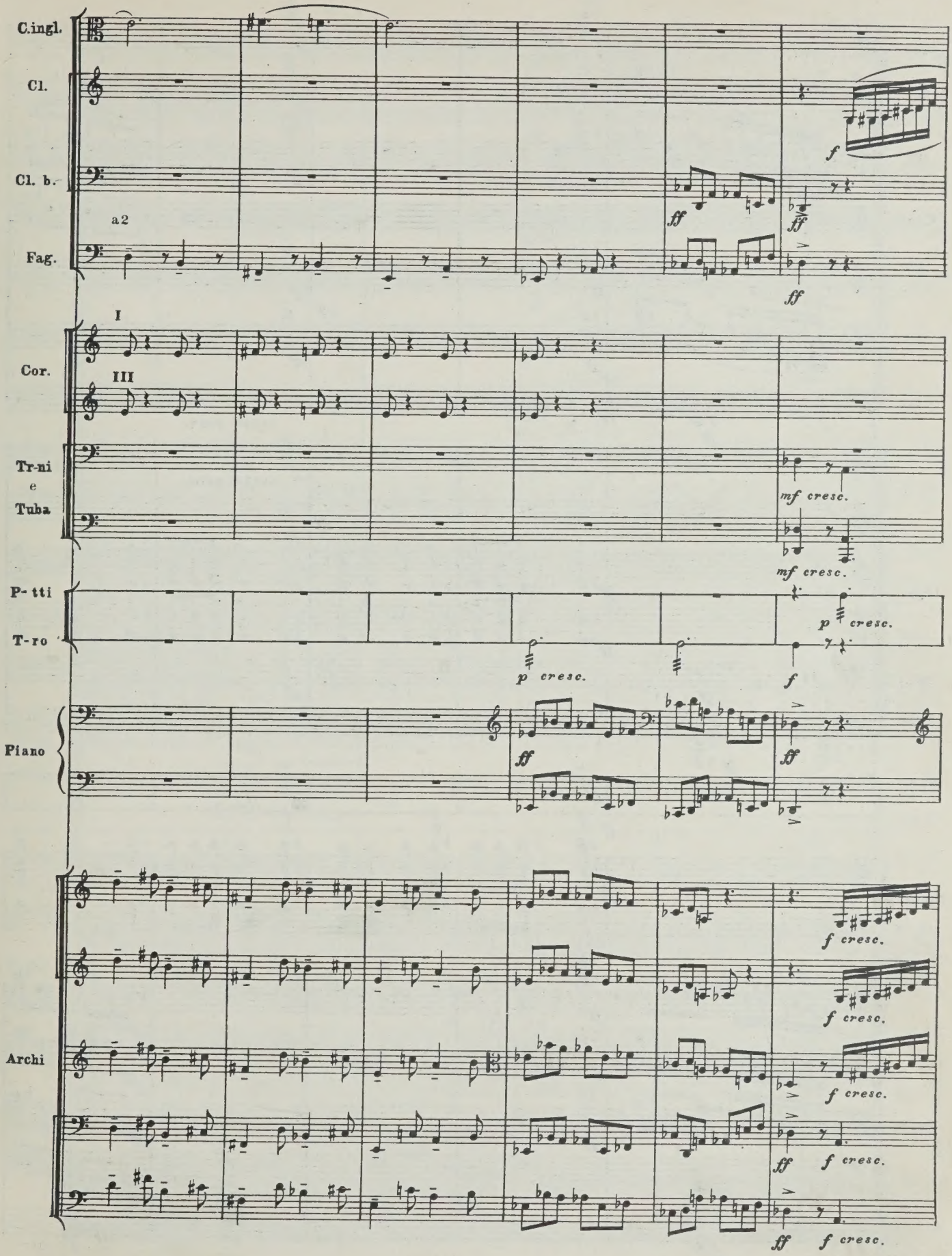

25
Fl. pico.
Fl.
Ob.
C.ingl.
Cl. pico.
Cl.
Fag.
Tr-be
Cor.
P-tti
T-ro
V-ni I
V-ni II
V-le
V-c.
a2
I
II senza sord.
f
cresc.
p

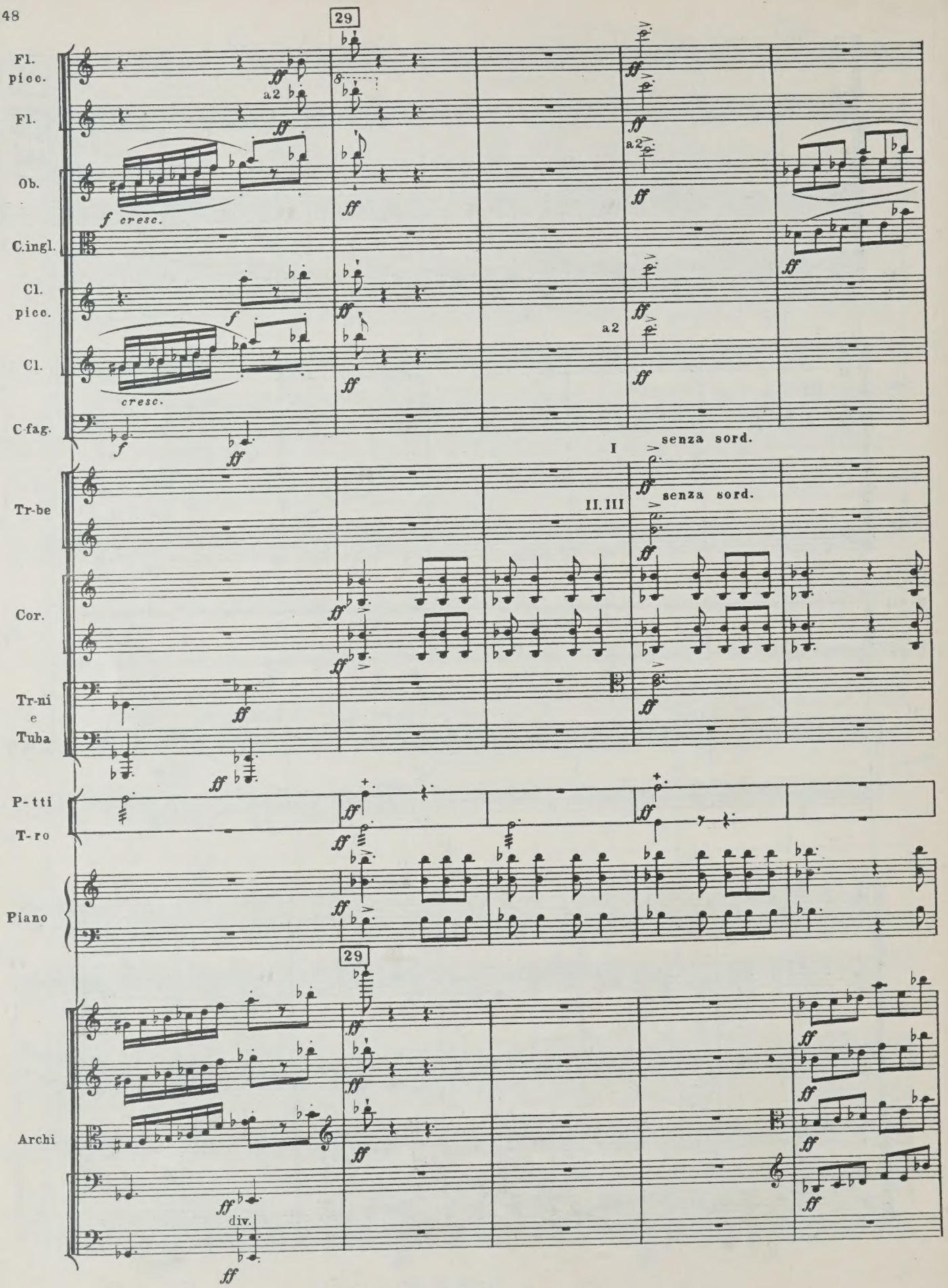

26
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
Tr-be
Cor.
Tr-ni
T-lo
P-tti
T-ro
Archi
I con sord.
II con sord.
a2
I

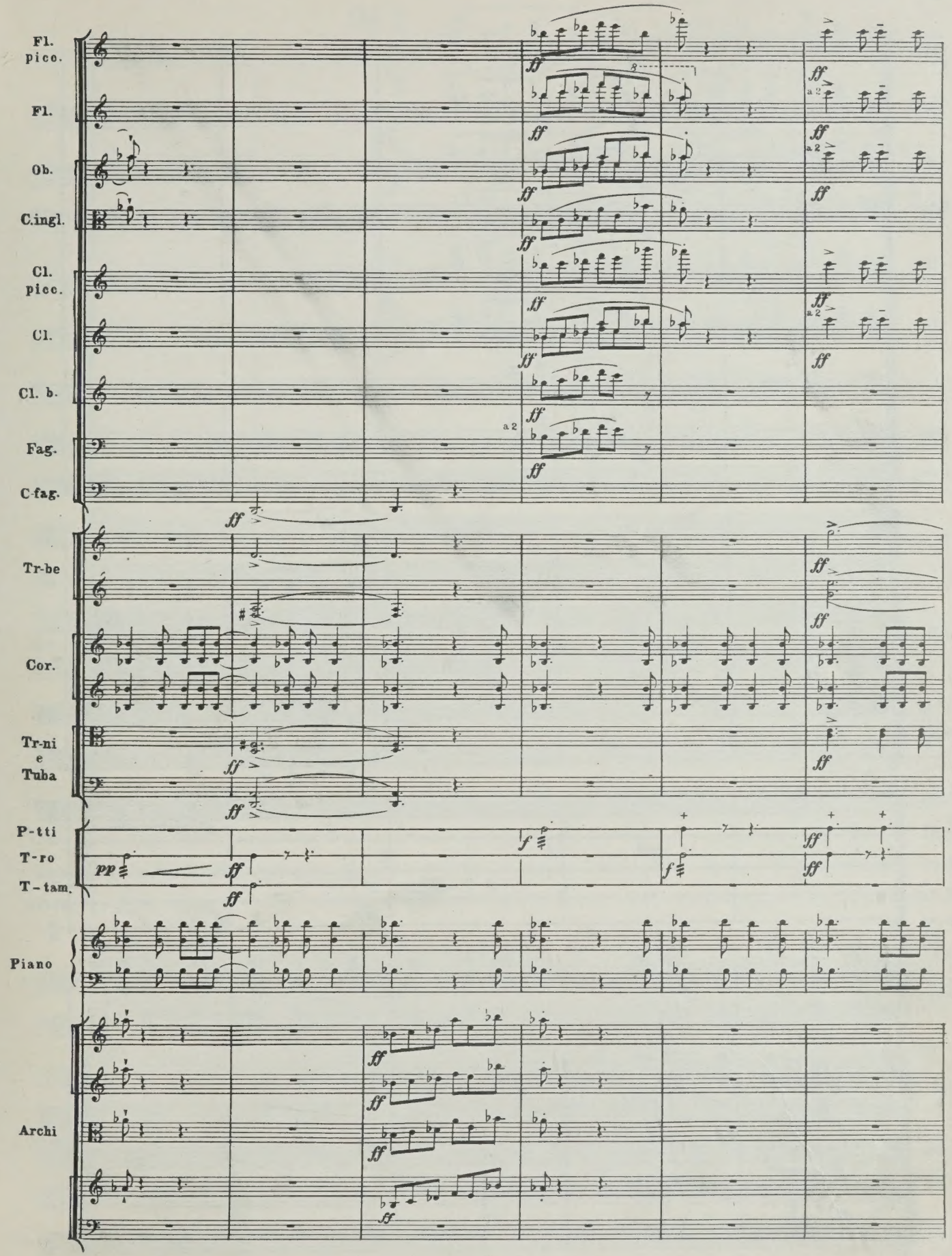

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Archi
I
II
I. II
a2
con sord.
cresc.
div.
unis.
ff
f

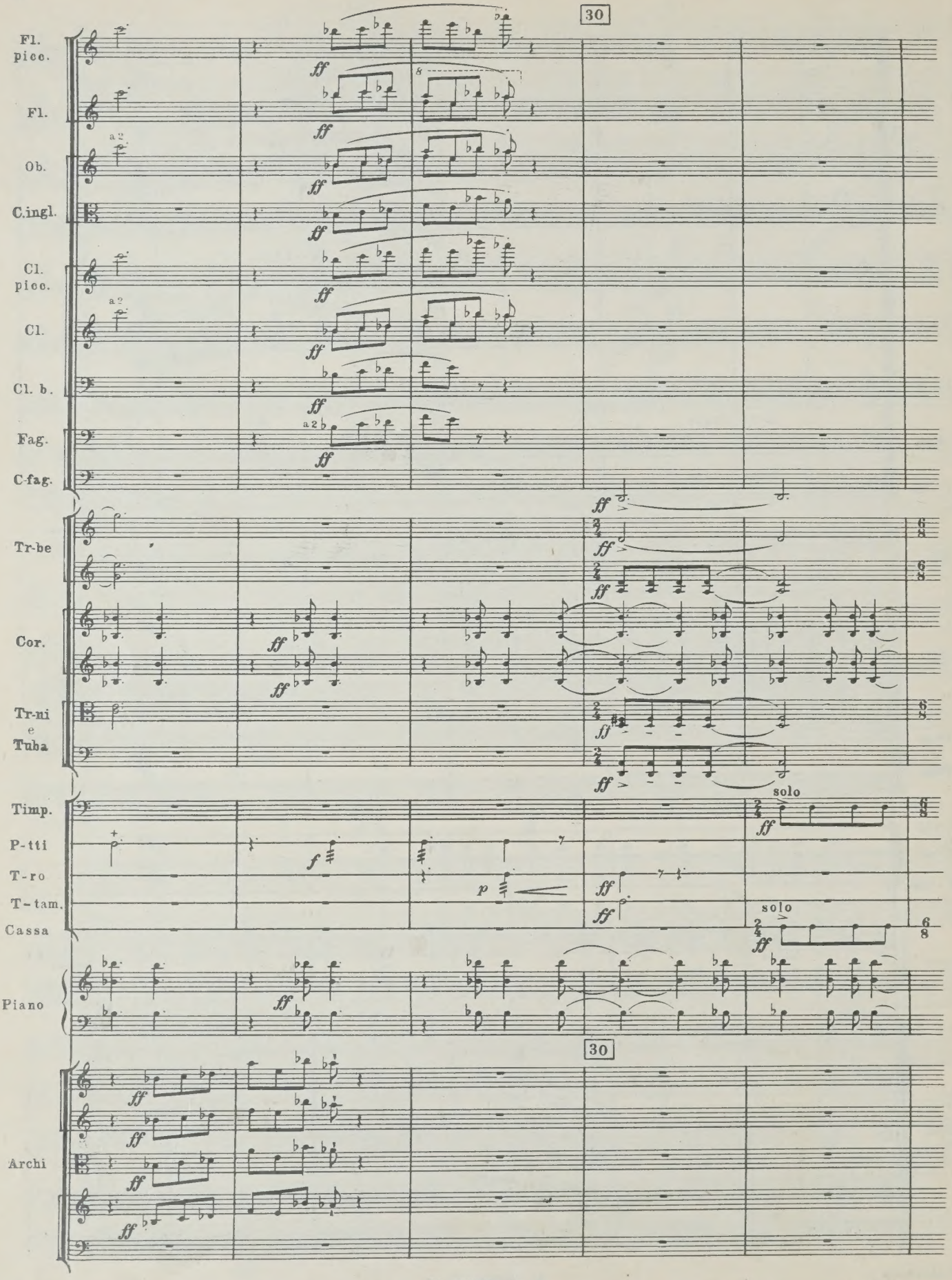

27
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
I sola con sord.
II sola (con sord.)
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Legno
T-ro
Cassa
Piano
27
pizz.
arco
Archi

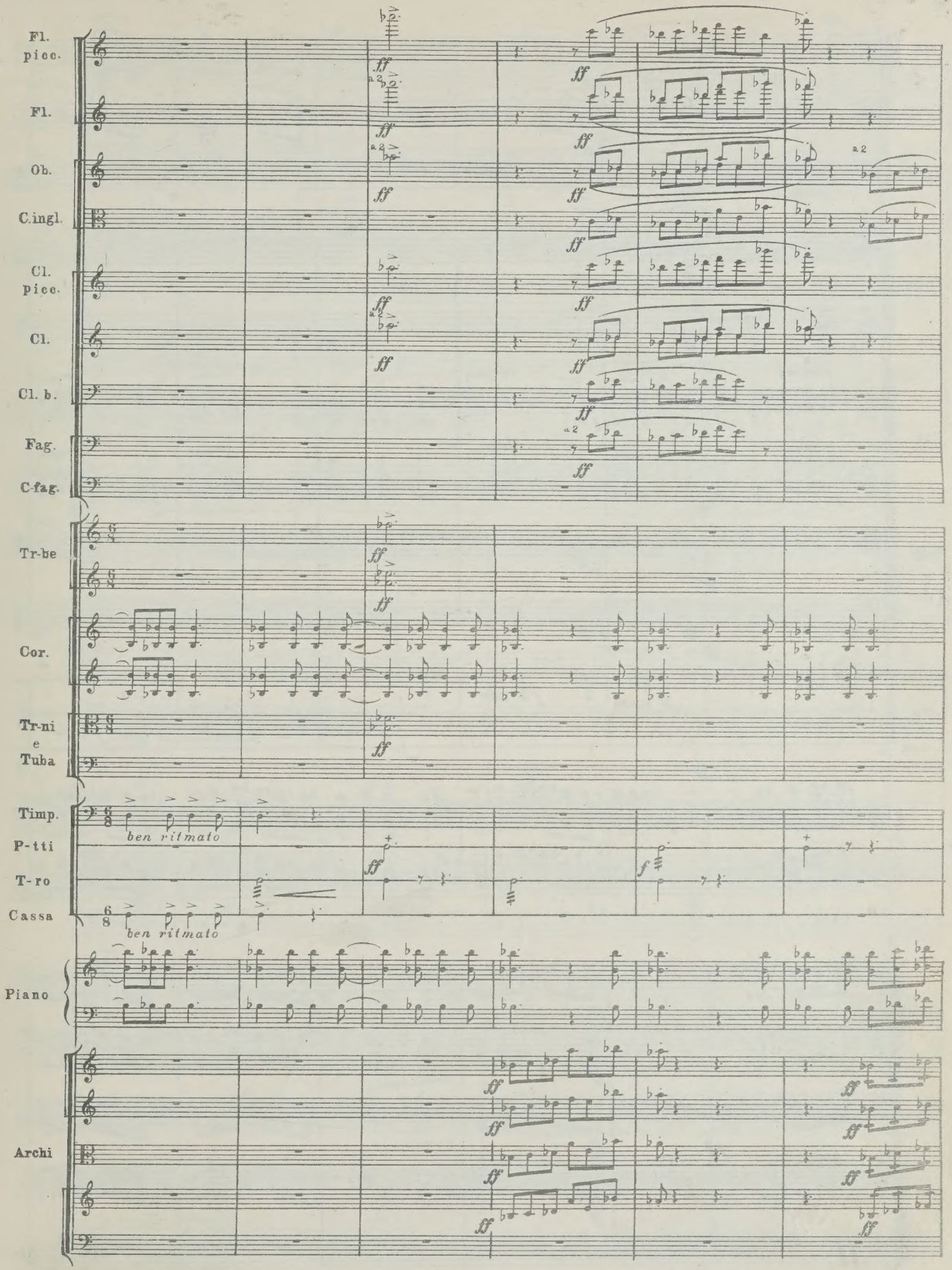

28
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Legno
T-ro
Cassa
Piano
Archi
arco
arco


C.ingl.
Cl.
Cl. b.
a2
Fag.
I
III
Cor.
Tr-ni
e
Tuba
P- tti
T-ro
Piano
Archi
f
ff
mf cresc.
p cresc.
f cresc.

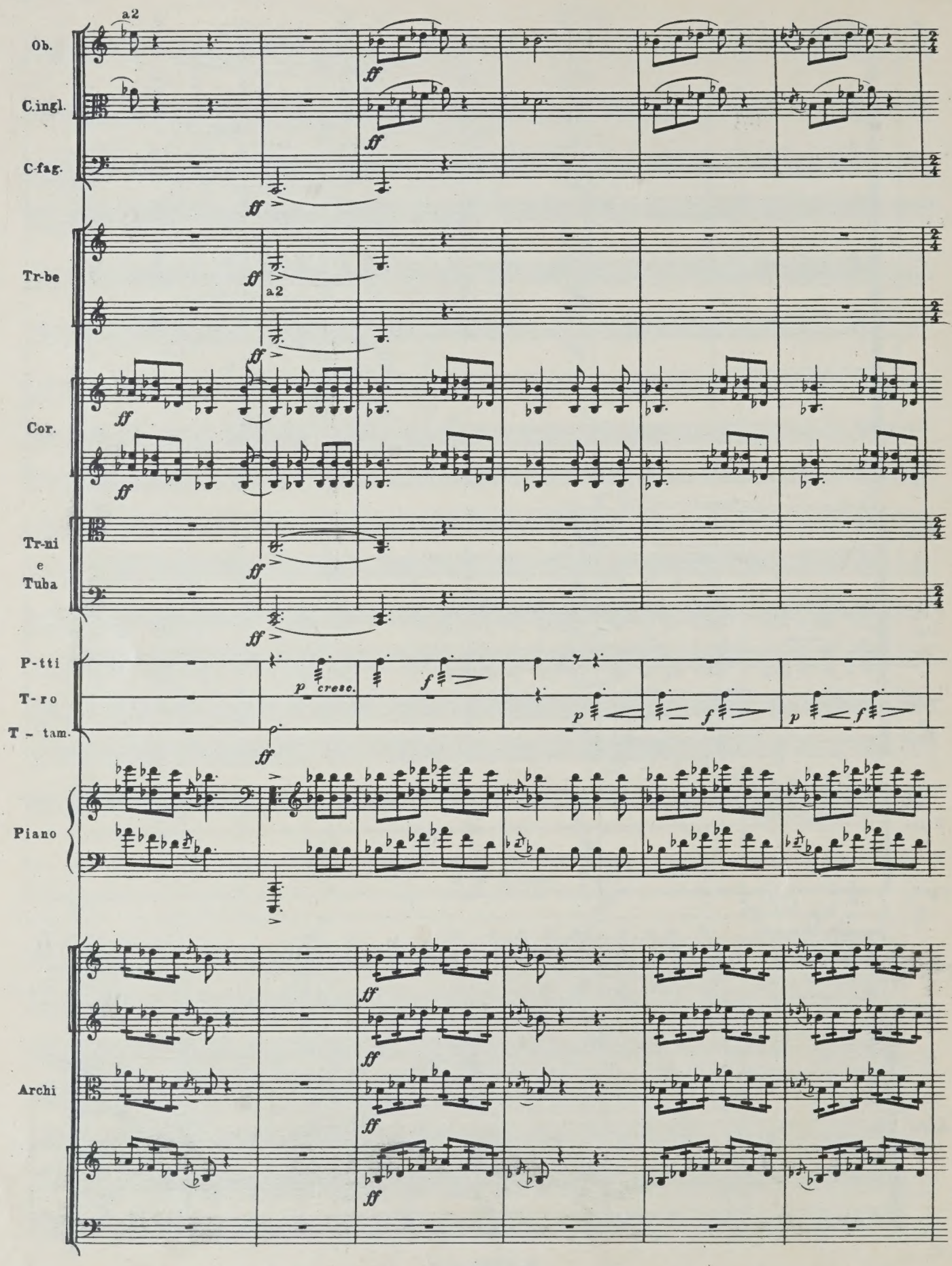

29
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
P-tti
T-ro
Piano
Archi
a2
f cresc.
cresc.
I senza sord.
II. III senza sord.
div.

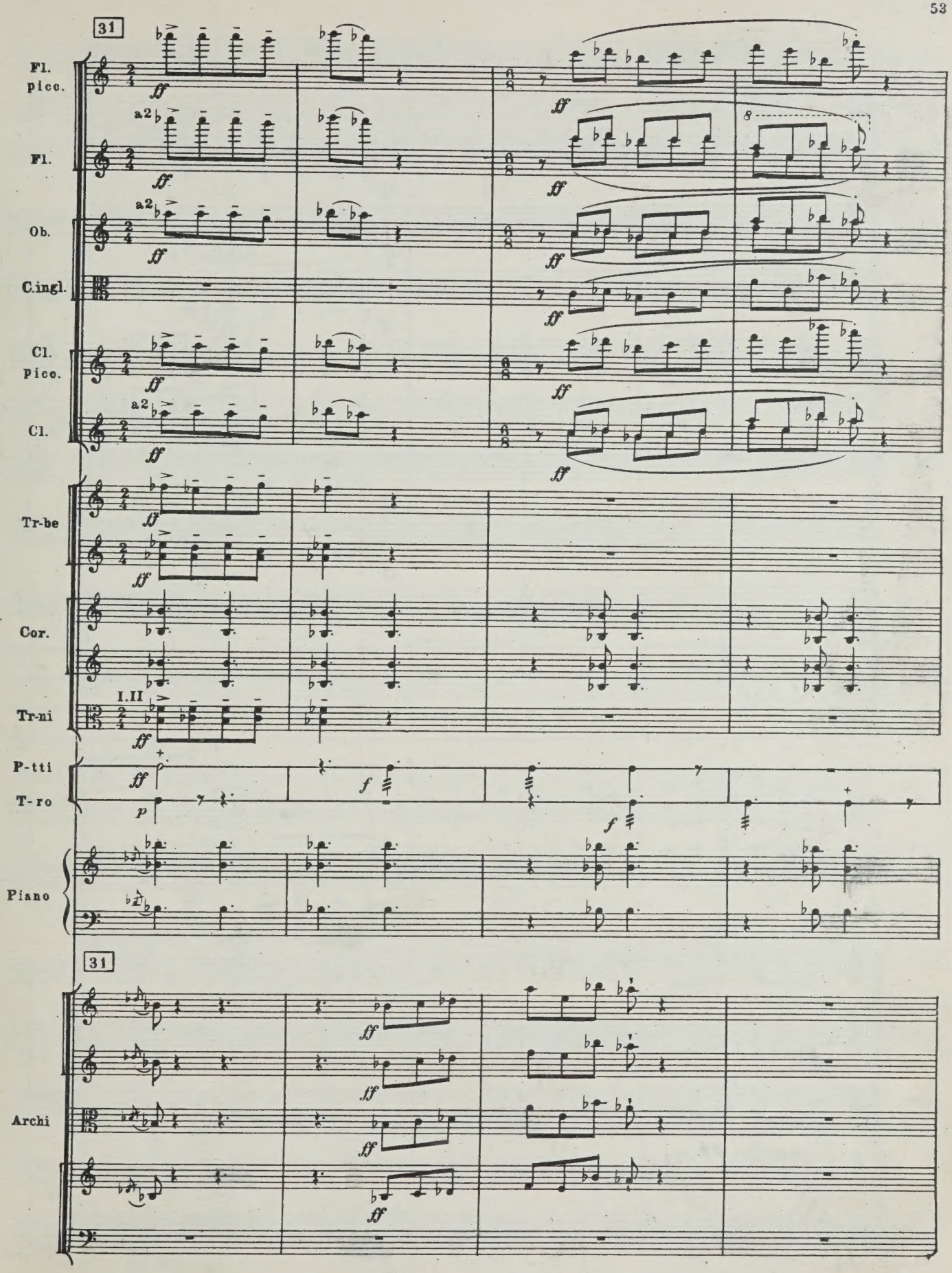

Fl. pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
P-tti
T-ro
T-tam.
Piano
Archi

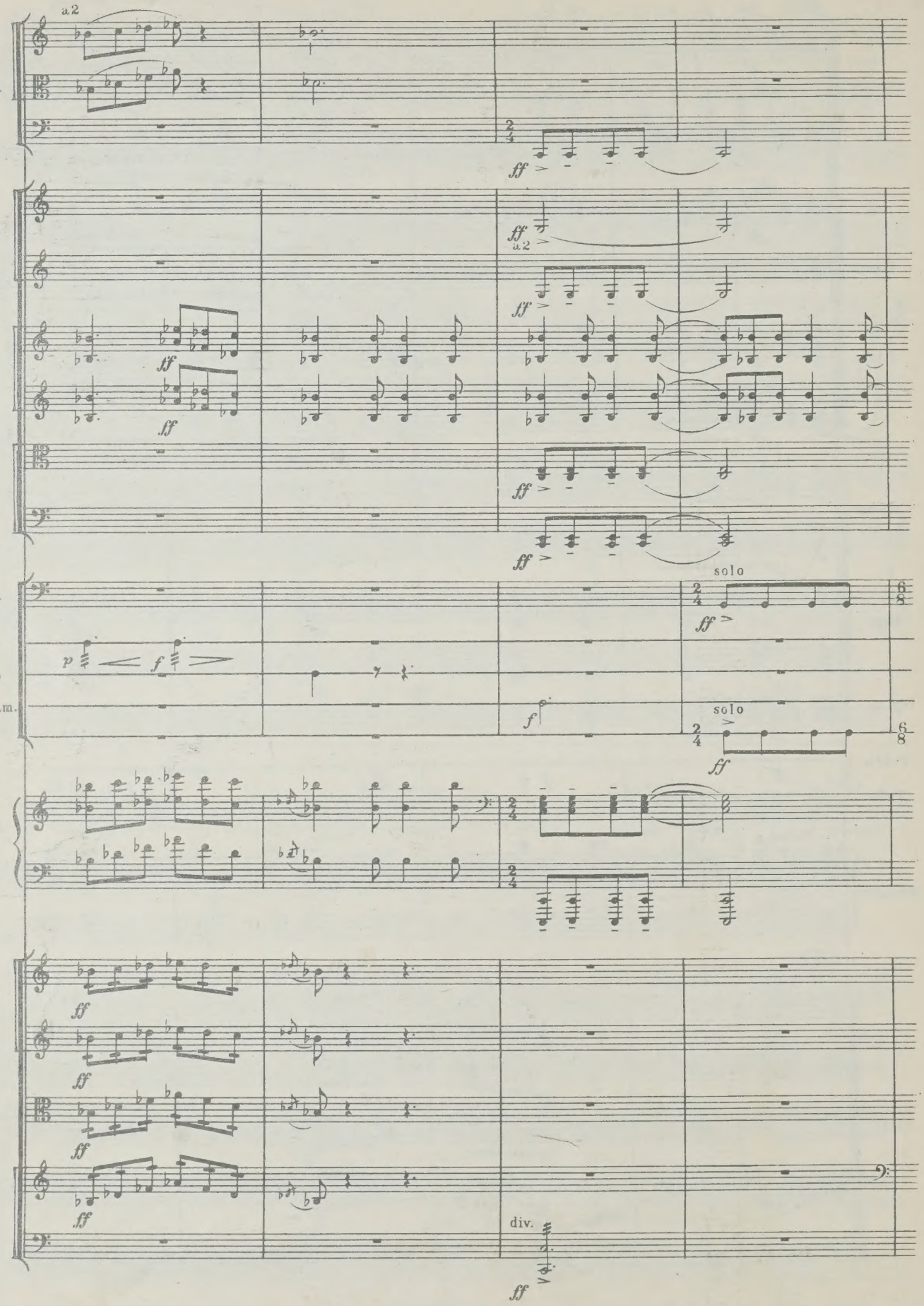

30
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
P-tti
T-ro
T-tam.
Cassa
Piano
Archi
a 2
ff
f
p
solo
30

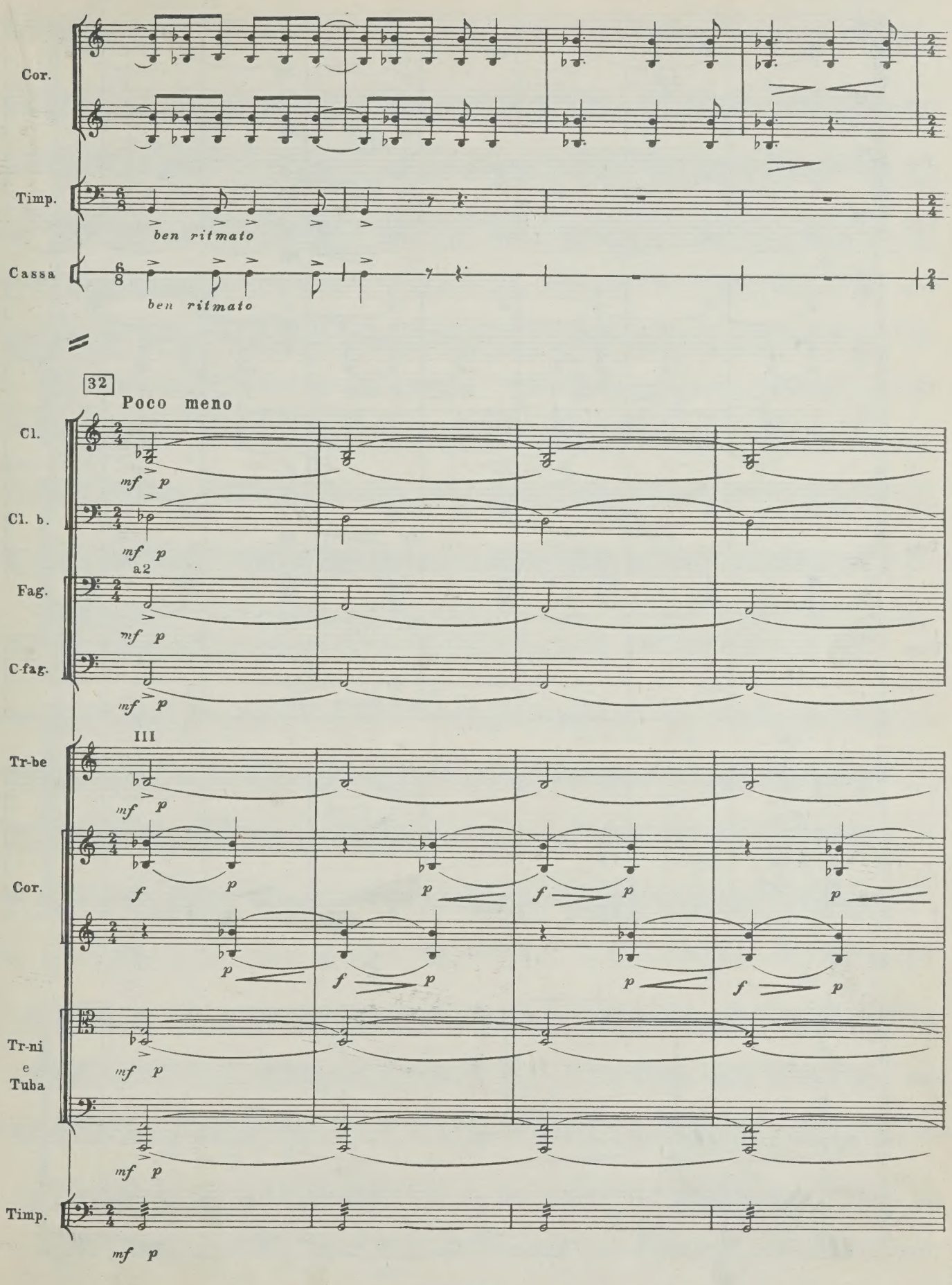

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
P-tti
T-ro
Cassa
Piano
Archi
ben ritmato
ben ritmato
a 2
ff
f

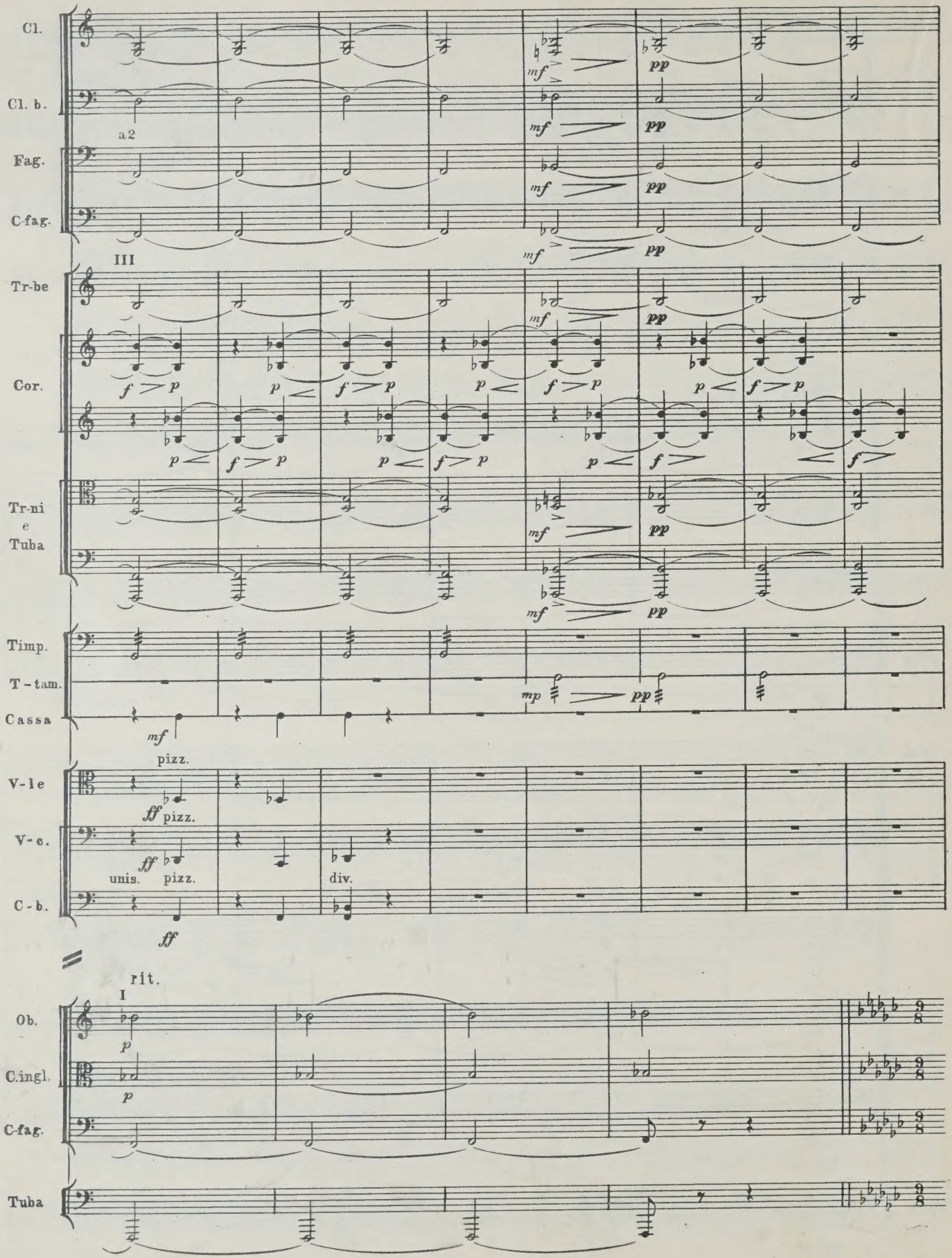
M. 28033 Г.


Ob.
C.ingl.
C-fag.
Tr-be
Cor.
Tr-ni
e
Tuba
P-tti
T-ro
T - tam.
Piano
Archi
a2
ff
p
cresc.
f


31
Fl.
picc.
Fl.
Ob.
C.ingl.
Cl.
Picc.
Cl.
Tr-be
Cor.
Tr-ni
P-tti
T-ro
Piano
31
Archi
a2
I.II
ff
f
p


a2
Ob.
C.ingl.
C-fag.
ff
Tr-be
ff
a2
Cor.
Tr-ni
e
Tuba
Timp.
P-tti
T-ro
T-tam.
Cassa
p
f
solo
Piano
Archi
div.


Cor.
Timp.
ben ritmato
Cassa
ben ritmato
32
Poco meno
Cl.
Cl. b.
a2
Fag.
C-fag.
III
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.


Cl.
Cl. b.
a2
Fag.
C-fag.
III
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
T-tam.
Cassa
pizz.
V-le
pizz.
V-c.
unis.
pizz.
div.
C-b.
rit.
I
Ob.
C.ingl.
C-fag.
Tuba

Recap.

33 Moderato

Cl.

Cl. b.

I solo

Cor.

2nd theme

p dolce e sognando

Timp.

33 Moderato

Archi

pizz.

div.

C.ingl.

Cl.

Cl. b.

a2

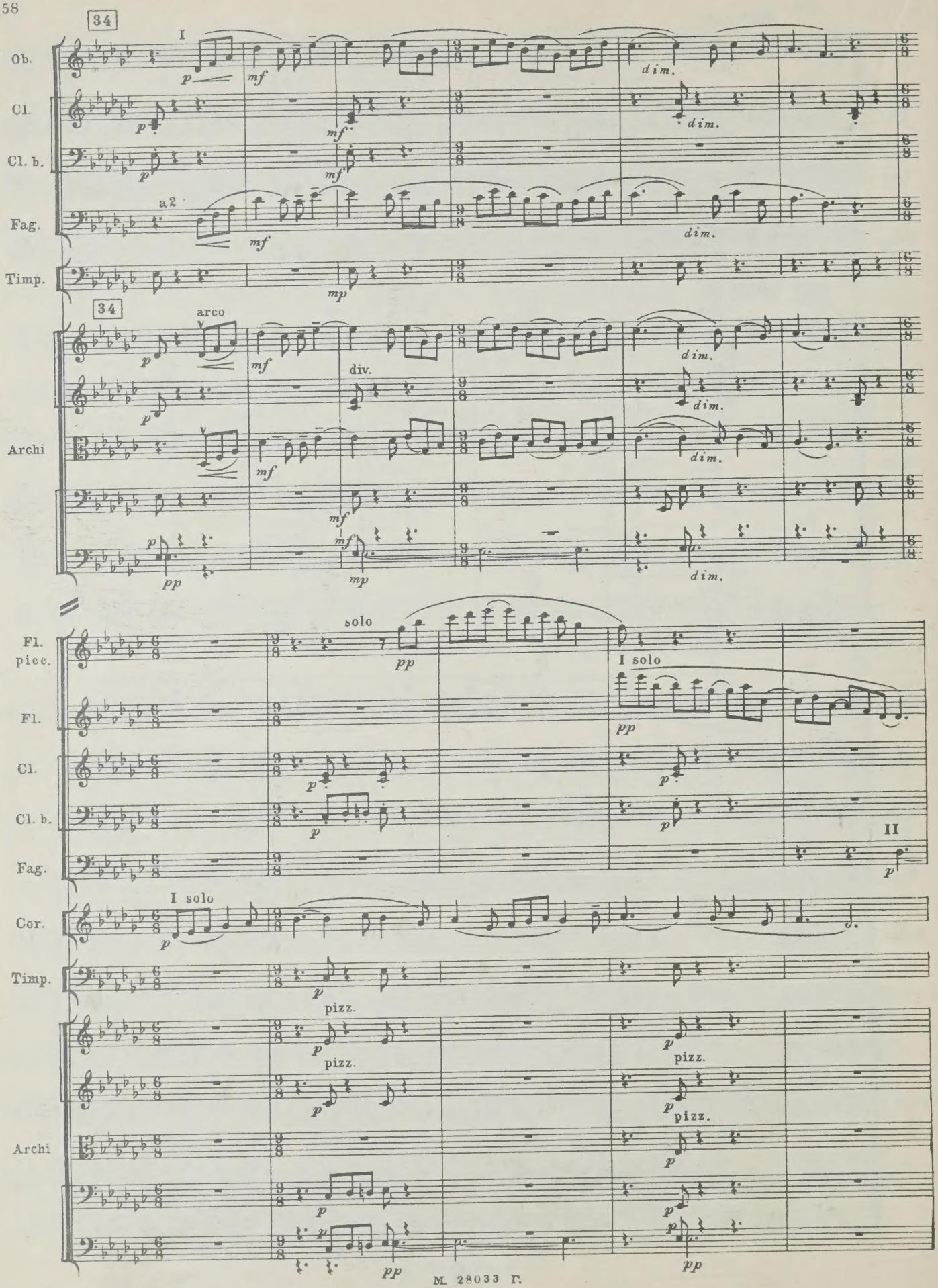
Fag.

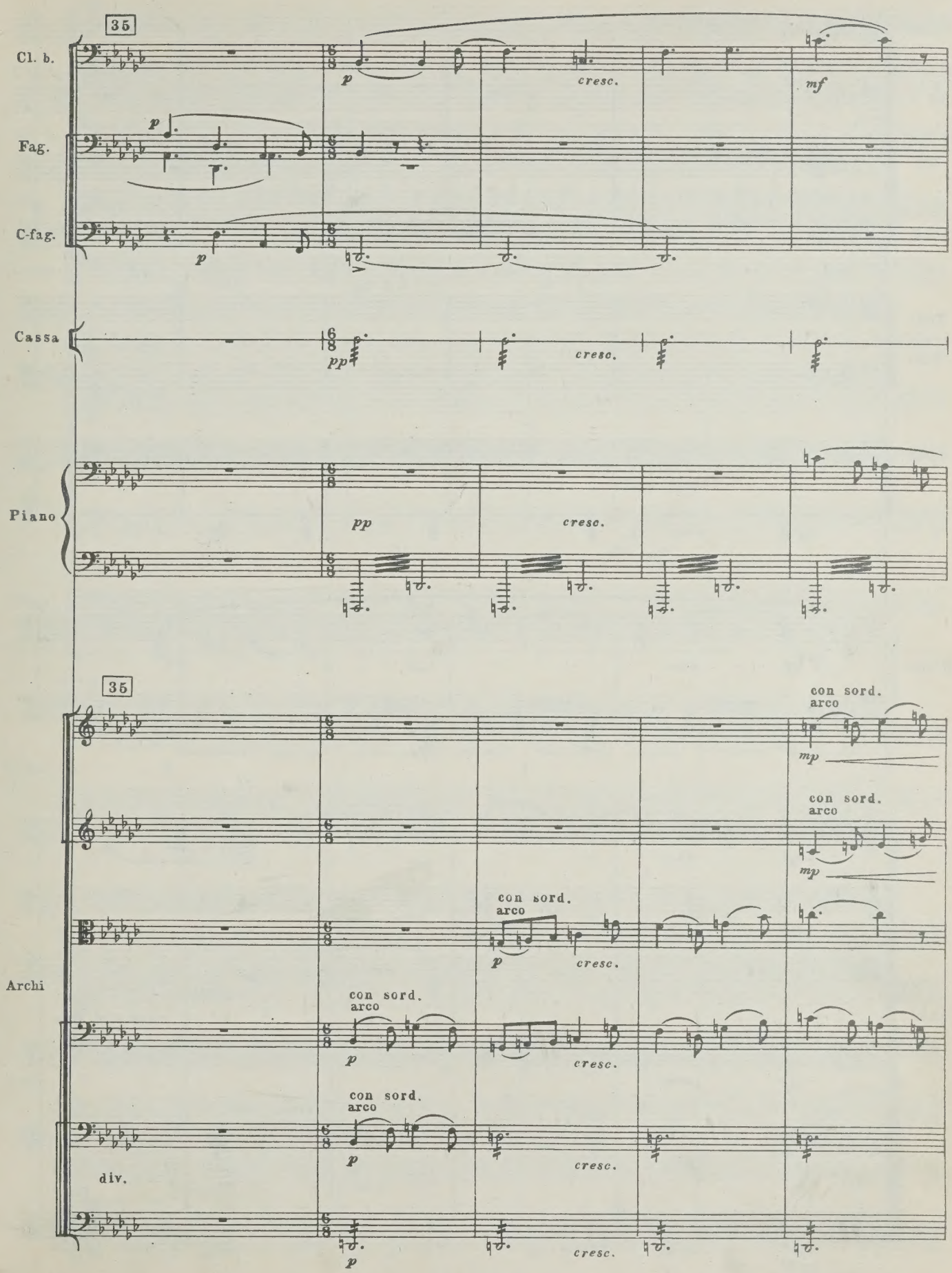
Timp.

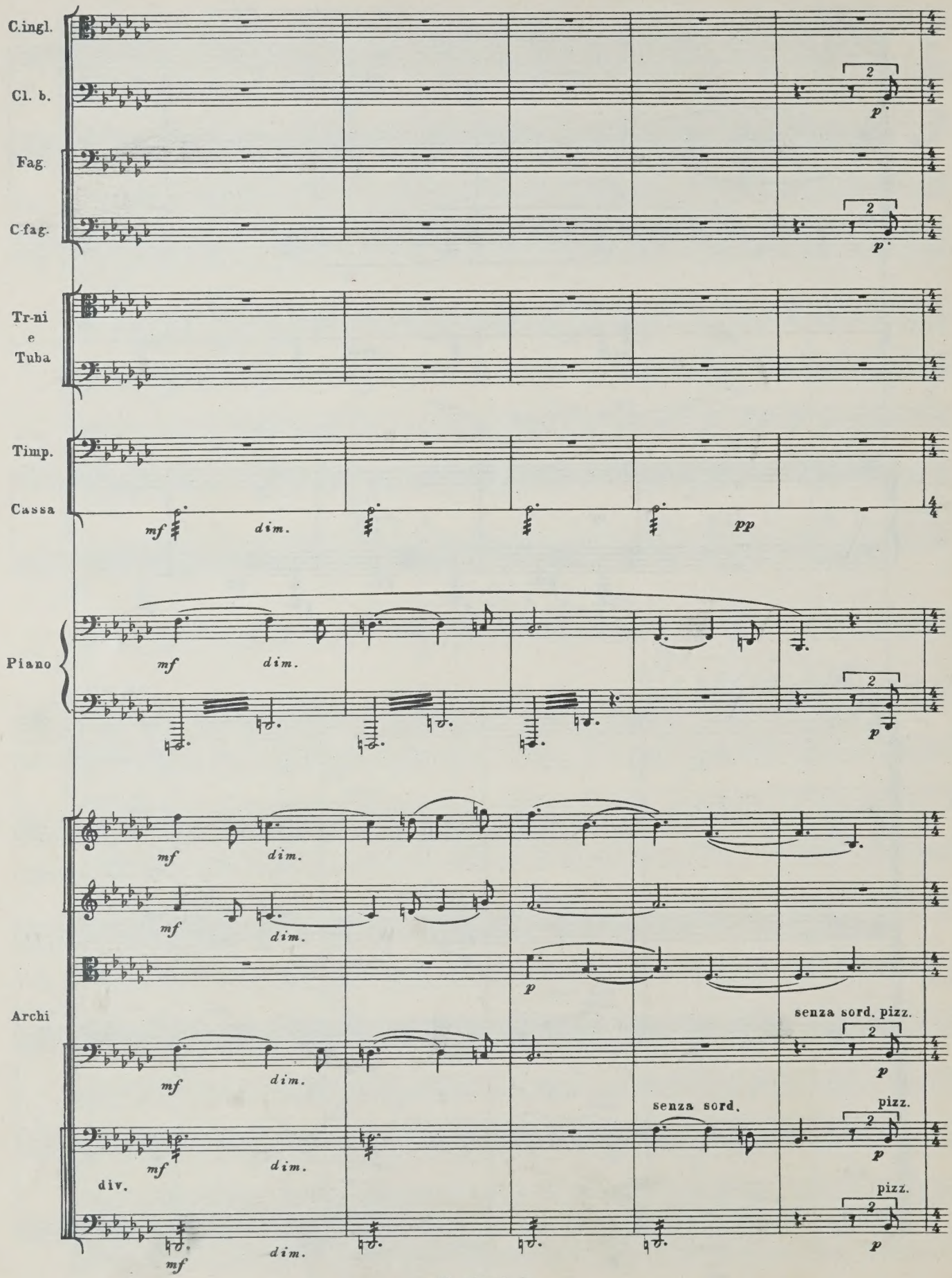
Archi

arco

unis.


34
I
Ob.
Cl.
Cl. b.
Fag.
a2
Timp.
34
arco
Archi
div.
dim.
solo
Fl. picc.
Fl.
I solo
II
Cor.
pizz.


35
Cl. b.
Fag.
C-fag.
Cassa
Piano
Archi
p
cresc.
mf
pp
con sord.
arco
mp
div.

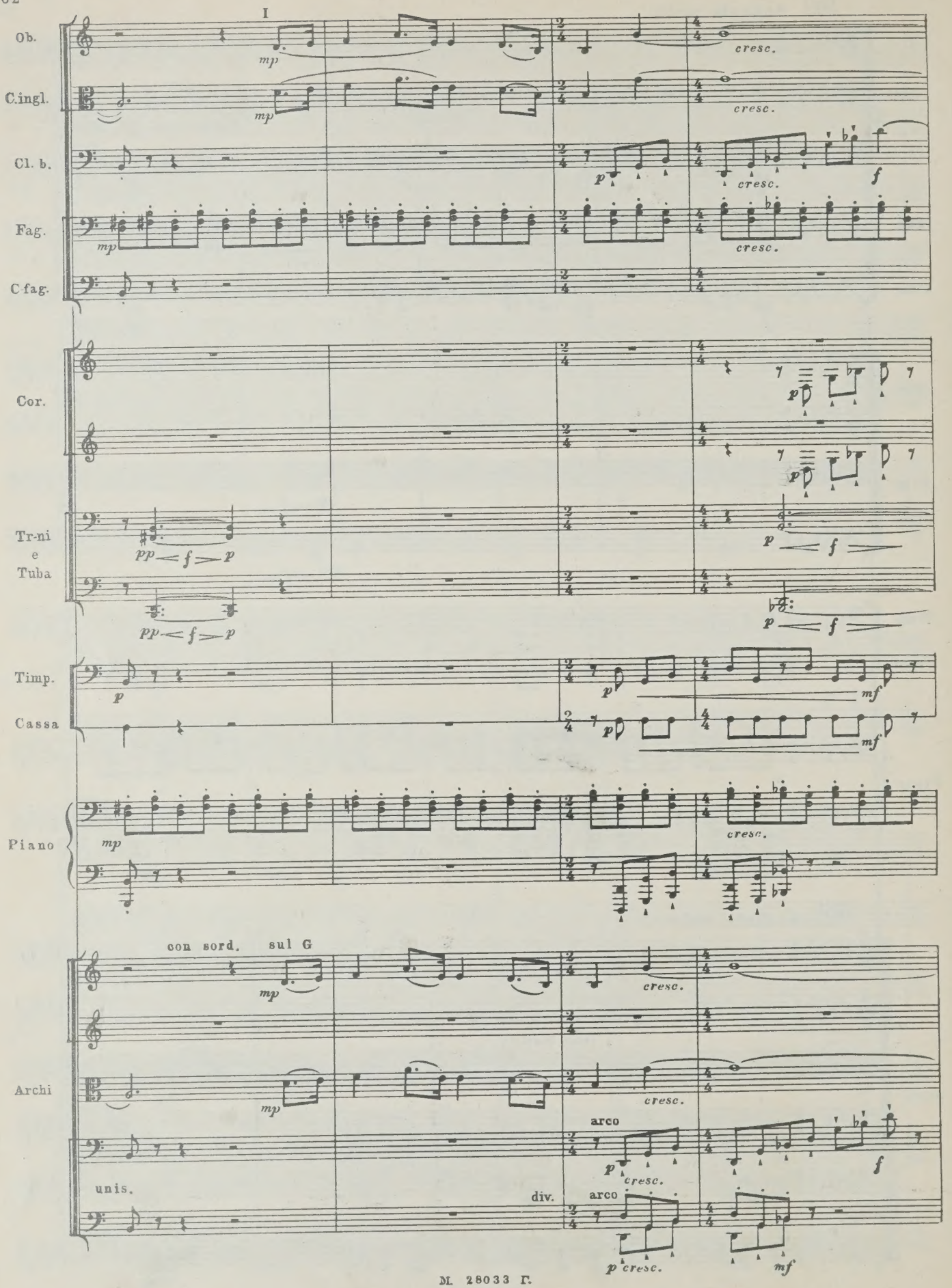

C.ingl.
Cl. b.
Fag.
C-fag.
Tr-ni
e
Tuba
Timp.
Cassa
Piano
Archi
mf
dim.
pp
p
senza sord. pizz.
senza sord.
pizz.
div.

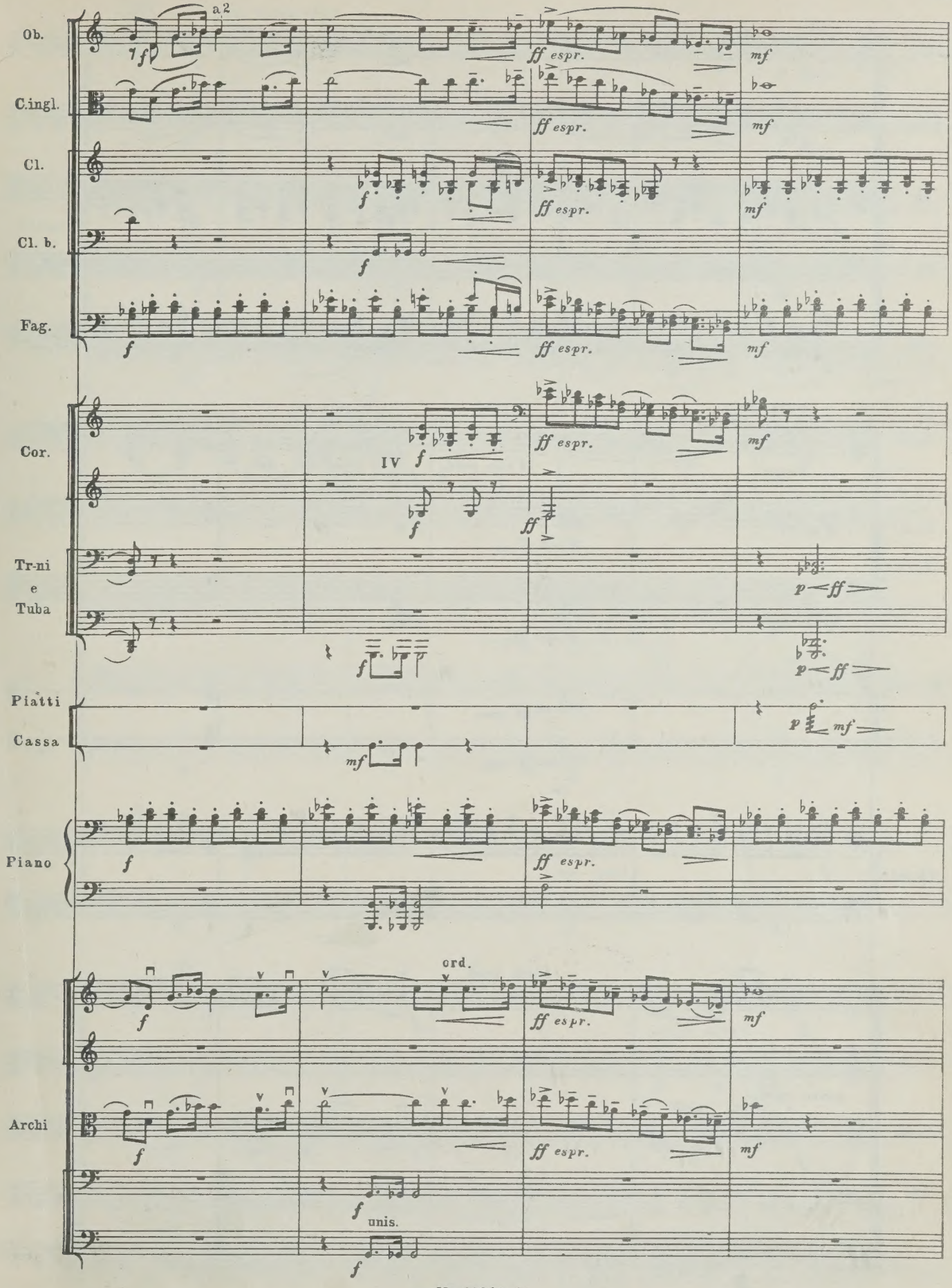
36 Andante molto

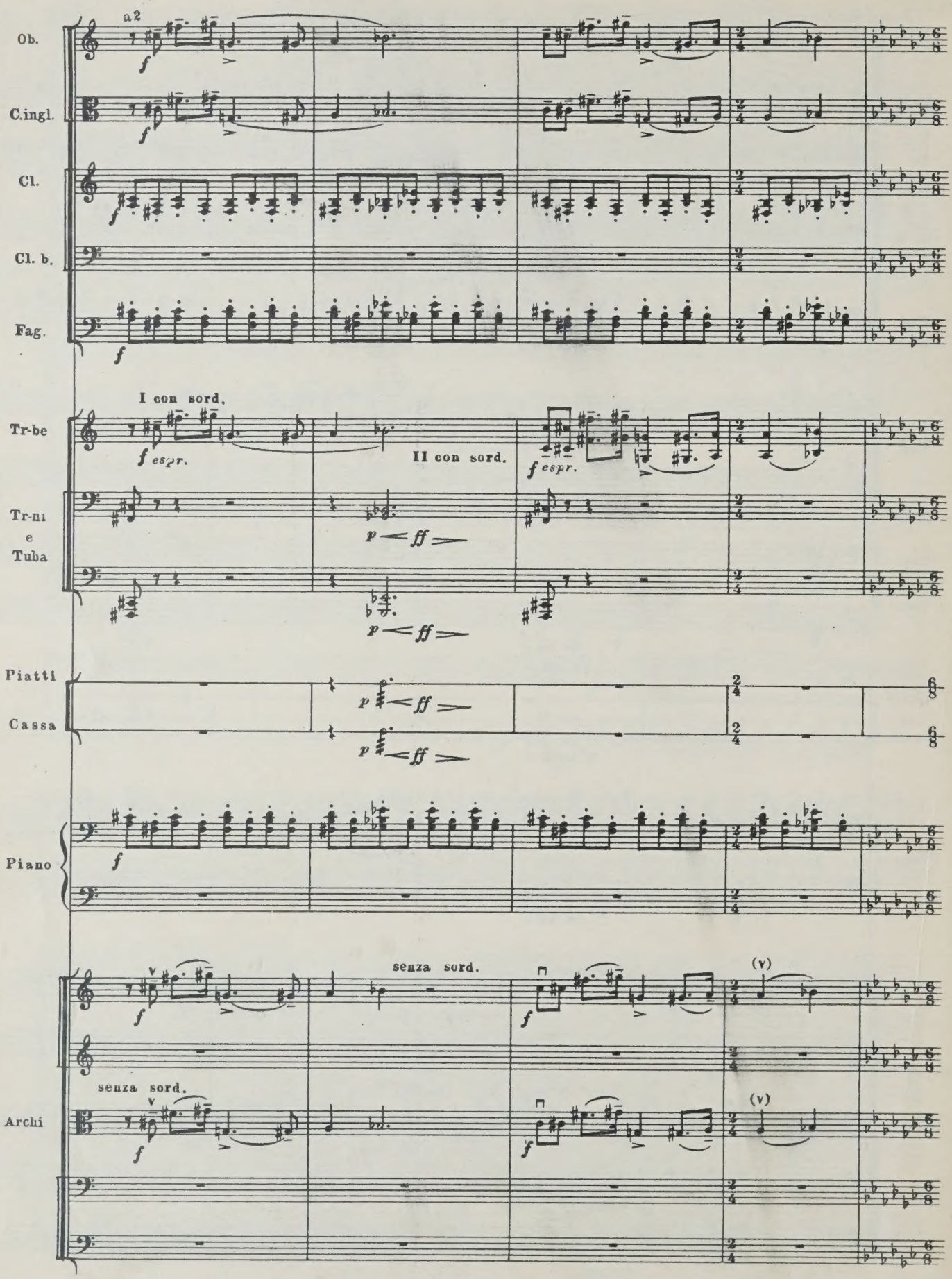
Ob.
C.ingl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e Tuba
Timp.
Cassa
Piano
senza Ped.

36 Andante molto

Archi
(con sord.)
div.


I
Ob.
C.ingl.
Cl. b.
Fag.
C fag.
Cor.
Tr-ni
e
Tuba
Timp.
Cassa
Piano
Archi
mp
cresc.
p
f
pp
mf
con sord.
sul G
arco
unis.
div.


Ob.
a 2
C.ingl.
Cl.
Cl. b.
Fag.
Cor.
IV
Tr-ni
e
Tuba
Piatti
Cassa
Piano
Archi
ord.
unis.
ff espr.
mf
p
f


Ob.
a2
C.ingl.
Cl.
Cl. b.
Fag.
Tr-be
I con sord.
II con sord.
espr.
Tr-ni
e
Tuba
Piatti
Cassa
Piano
Archi
senza sord.
(v)

1st theme

37 Allegro moderato

Cl. b.

Fag.

Piano

37 Allegro moderato

V-le

V-c.

C-b.

Cl.

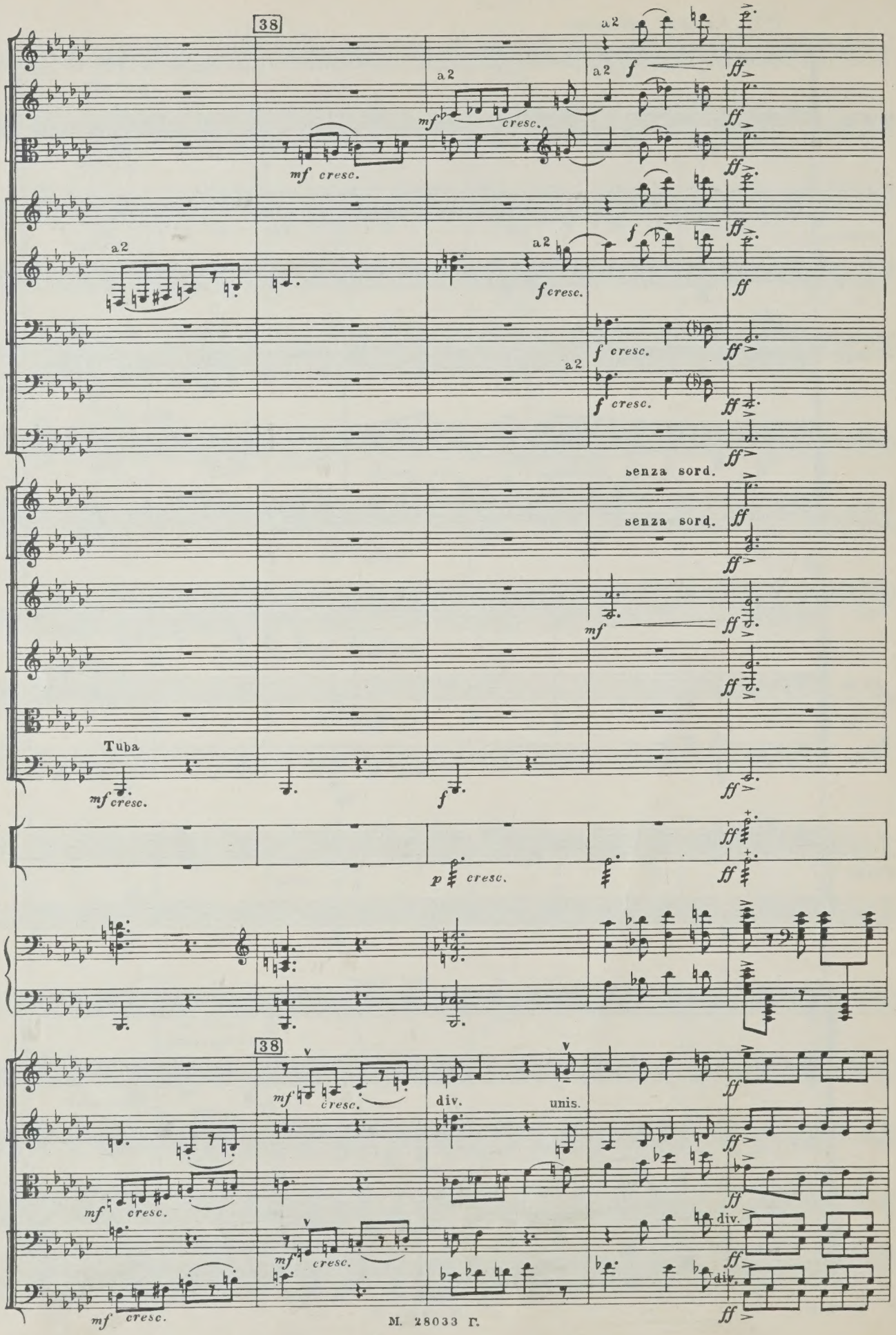
Cl. b.

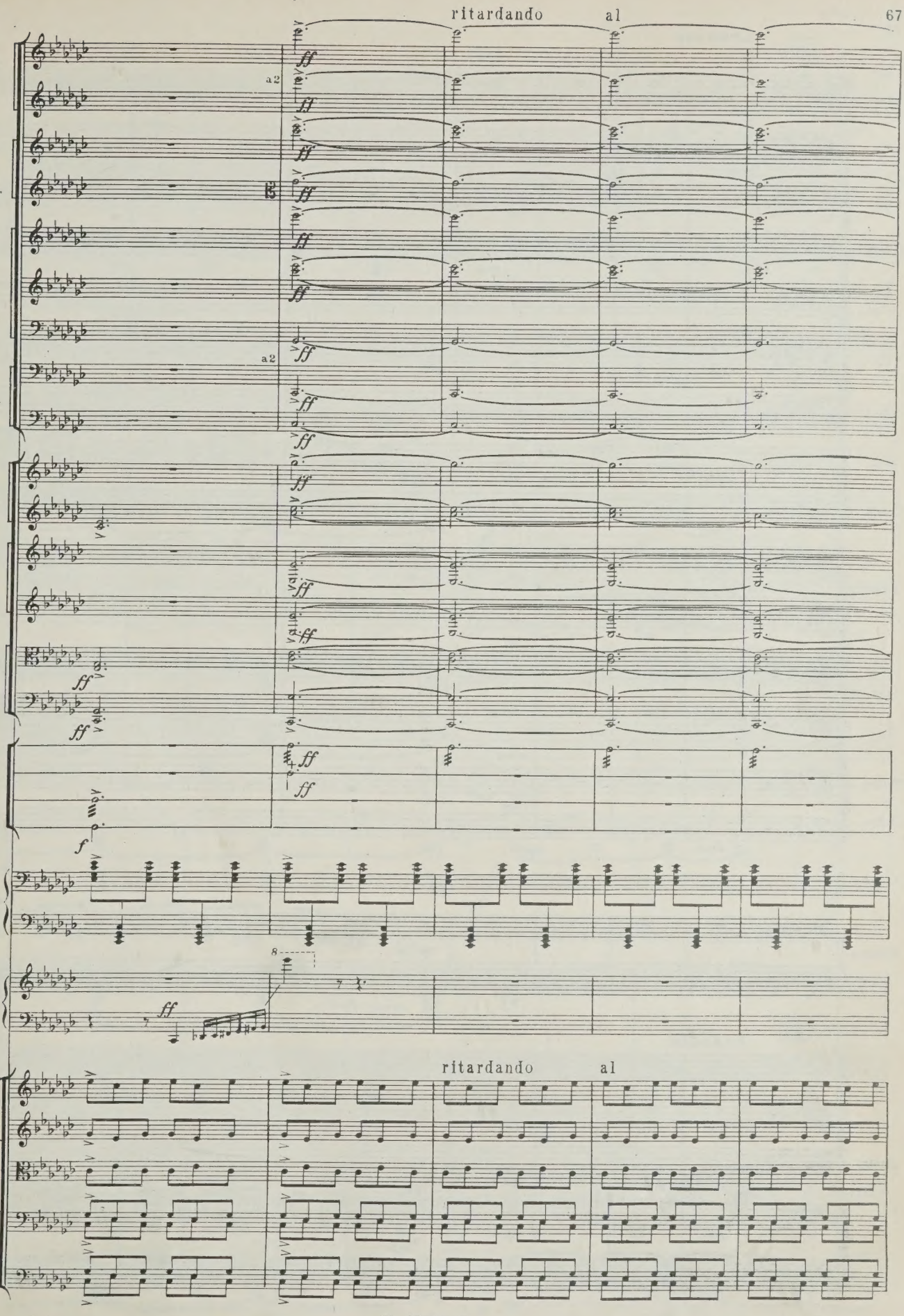
Fag.

Piano

Archi

senza sord.


38
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Tuba
Piatti
T-ro
Piano
Archi
a2
mf cresc.
f cresc.
ff
senza sord.
p cresc.
div.
unis.


ritardando al
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C fag.
Tr-be
Cor.
Tr-ni e Tuba
T-lo
P-tti
T-ro
T-tam
Piano
Arpa
Archi
a2
ff
f
8
ritardando al

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39 Andante

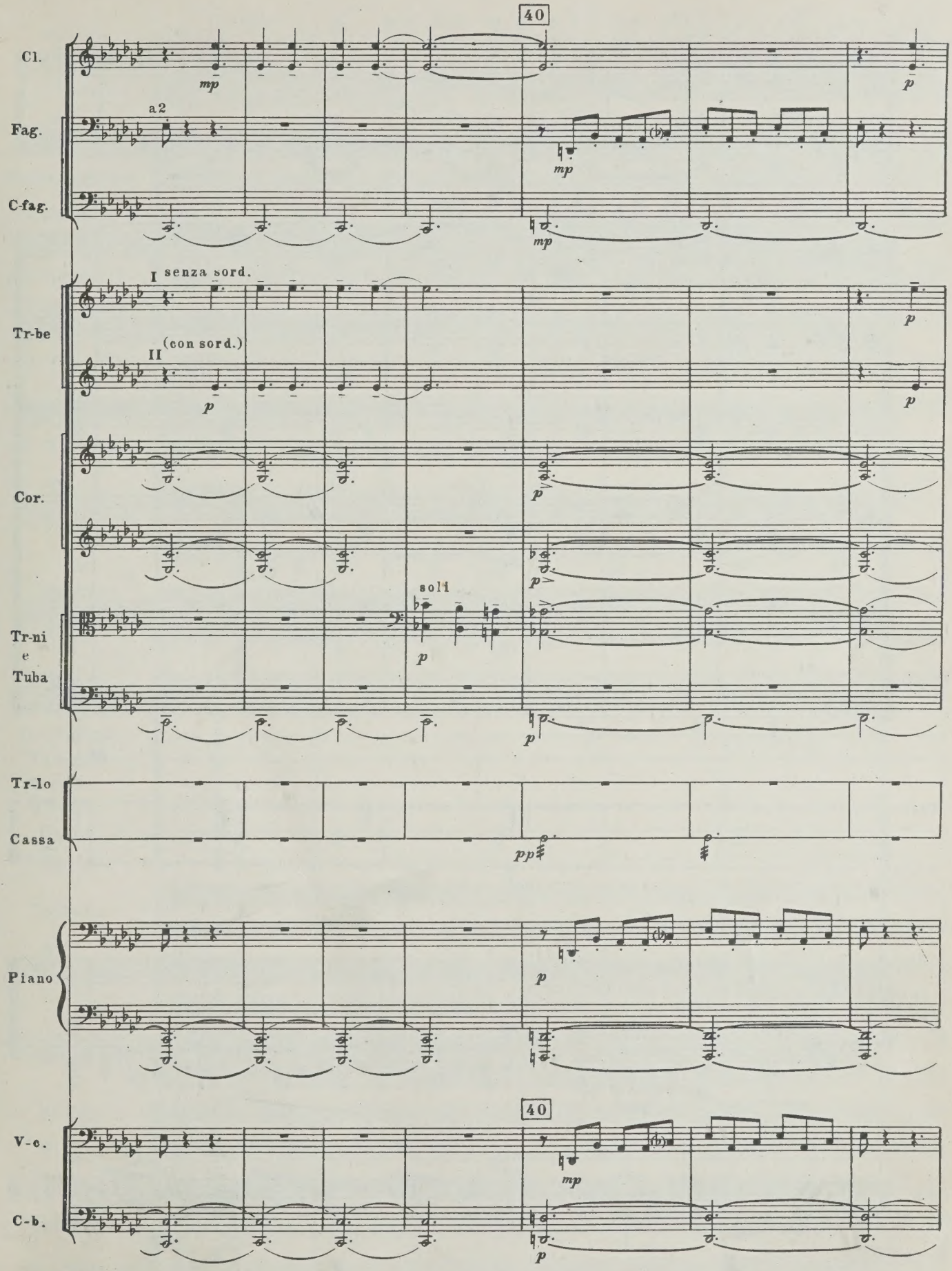
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Cassa
Piano

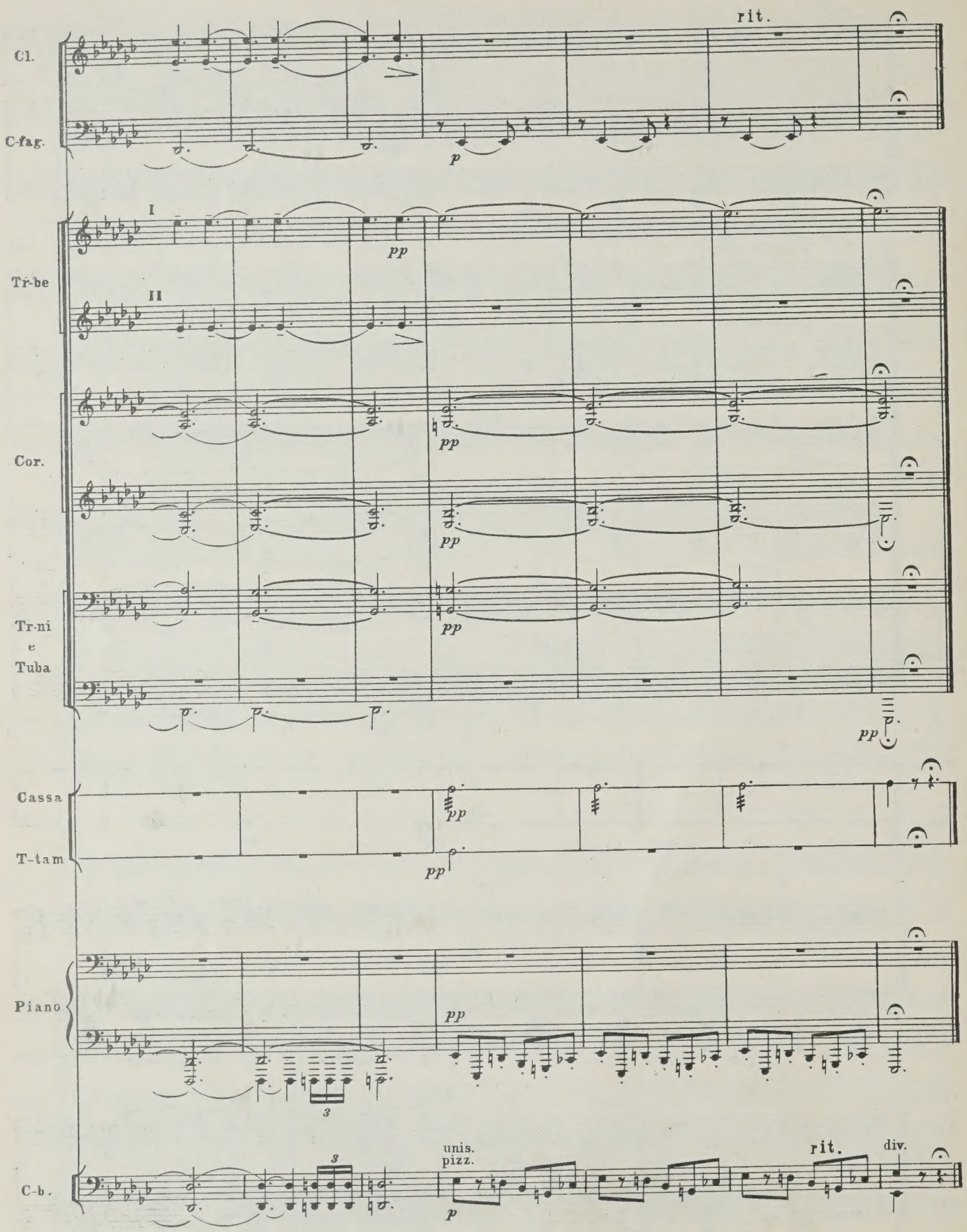
dim. mp a2 con sord. soli senza Ped.

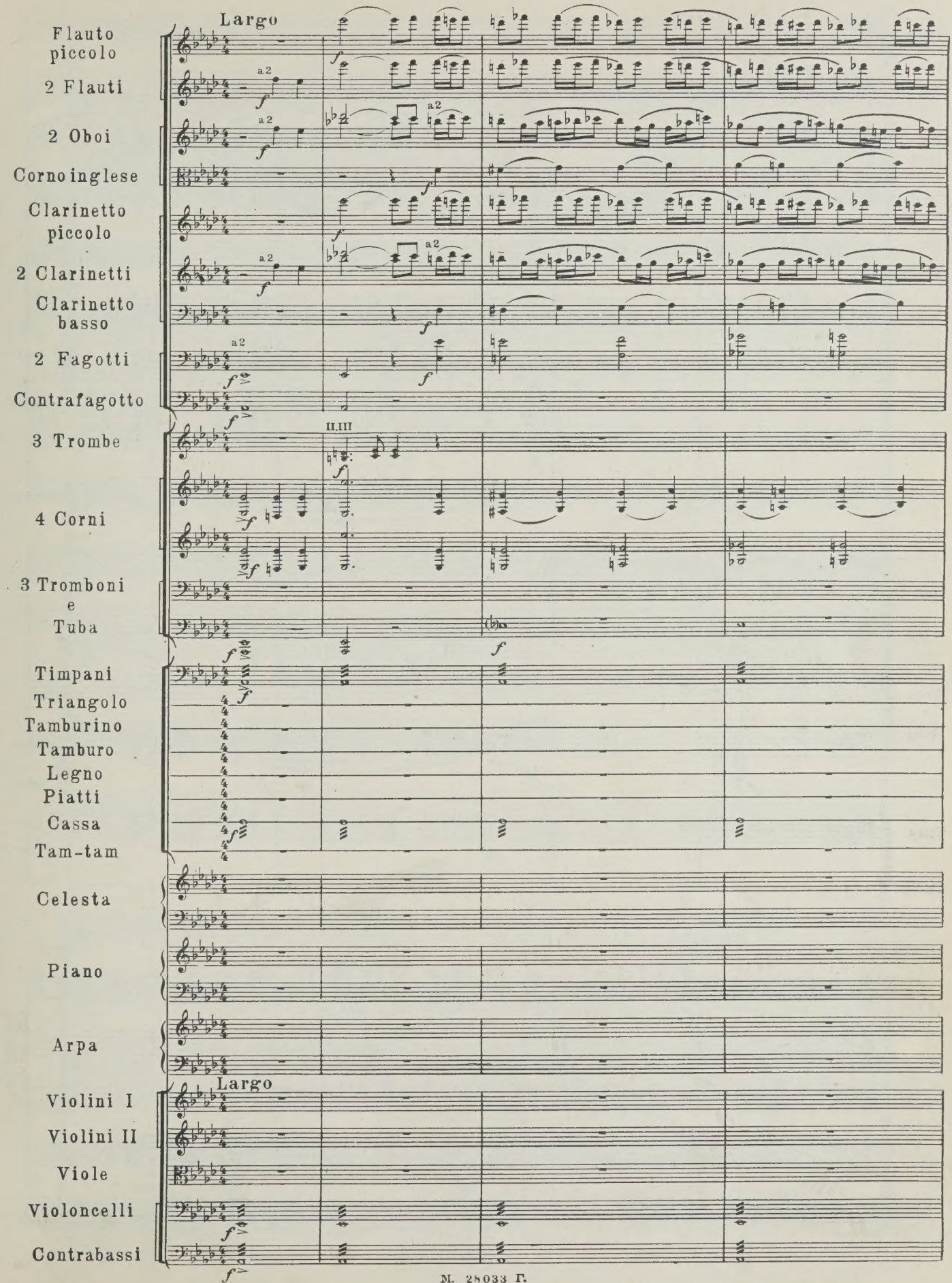
39 Andante

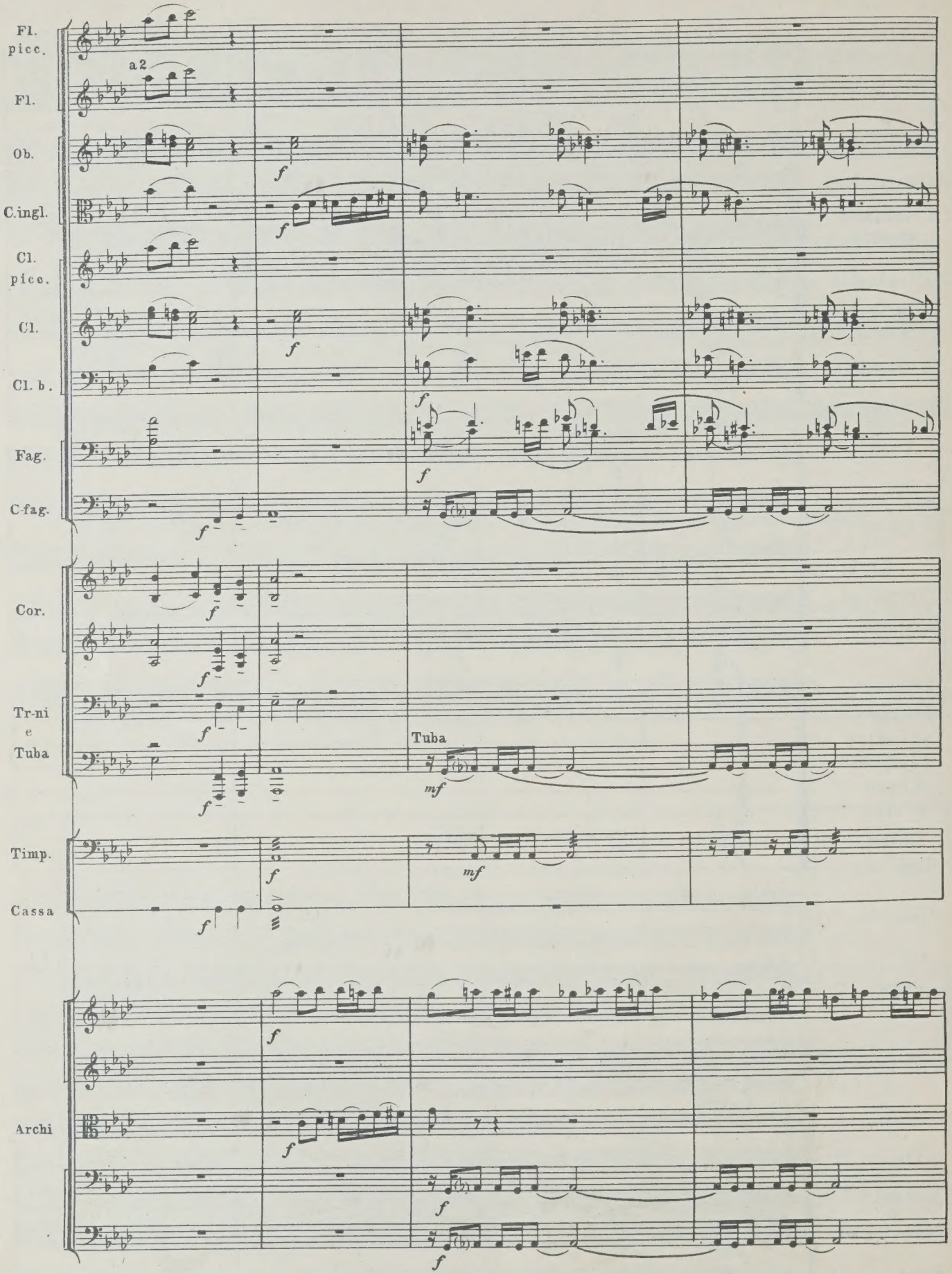
Archi

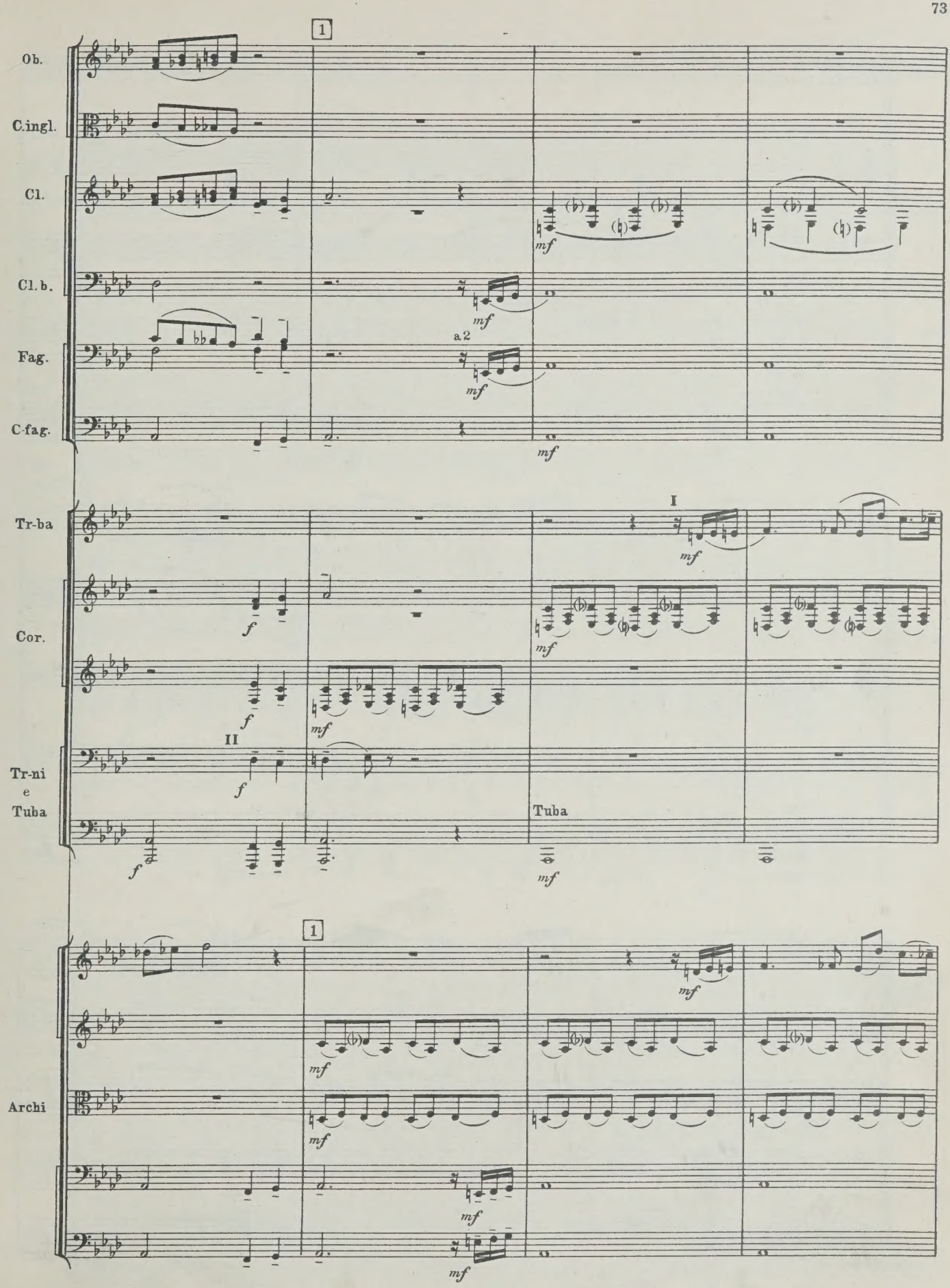
unis. pizz.

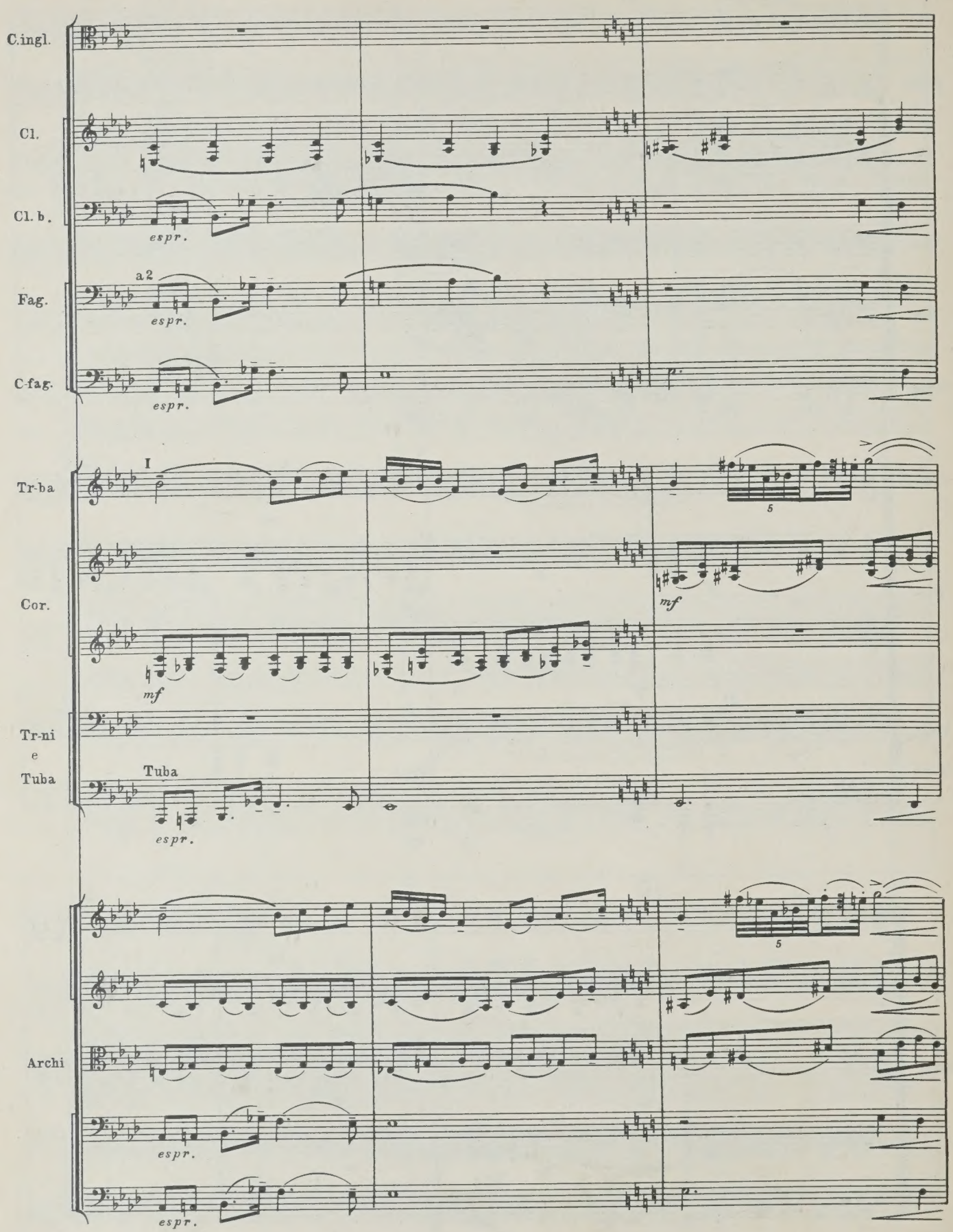

40
Cl.
mp
p
a2
Fag.
mp
C-fag.
mp
I senza sord.
Tr-be
II (con sord.)
p
p
Cor.
p
p
soli
Tr-ni
e
Tuba
p
p
Tr-lo
Cassa
pp
Piano
p
40
V-c.
mp
C-b.
p

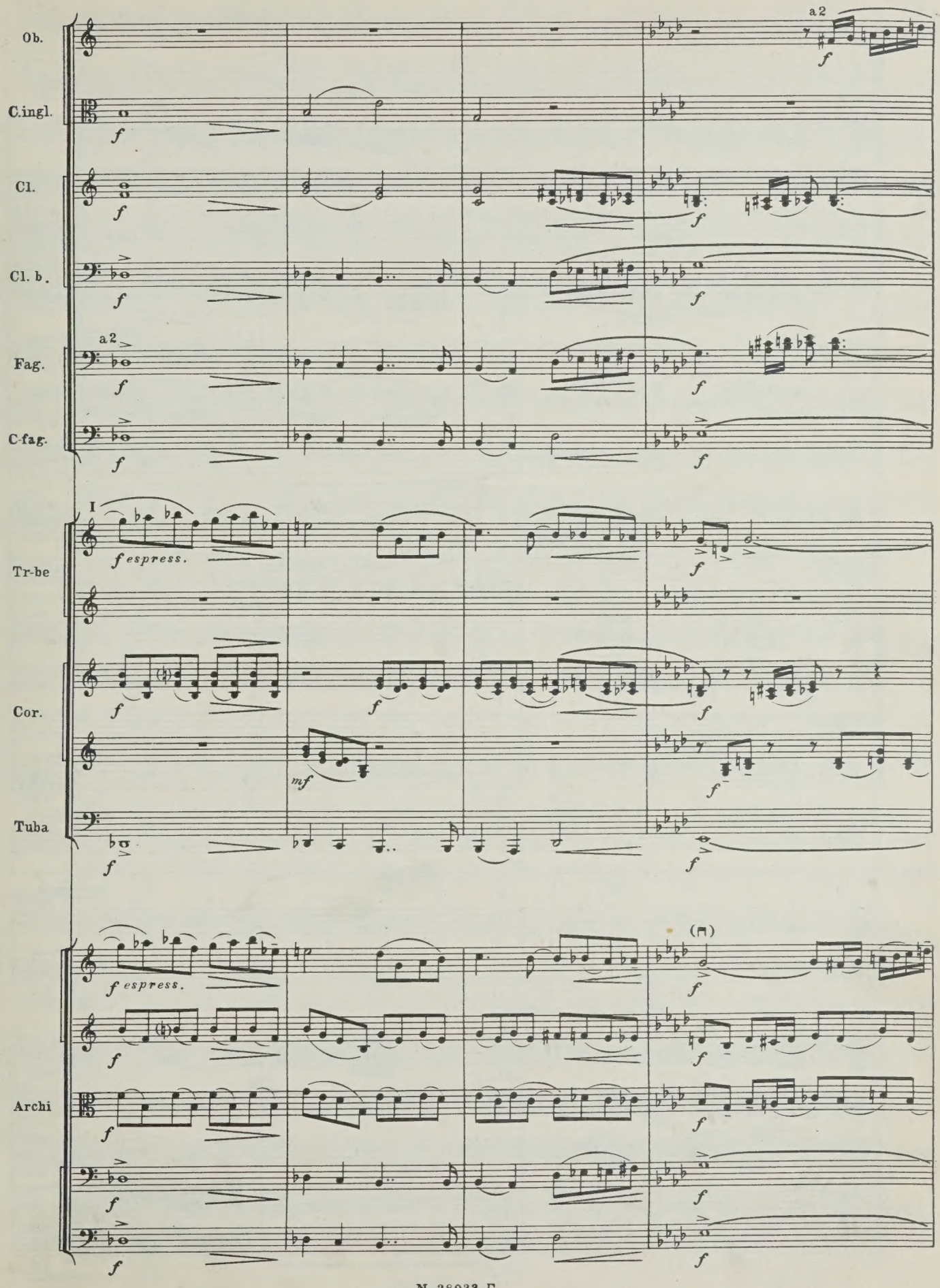

Cl.
C-fag.
rit.
p
Tr-be
I
II
pp
Cor.
Tr-ni
e
Tuba
Cassa
T-tam
Piano
C-b.
unis.
pizz.
div.

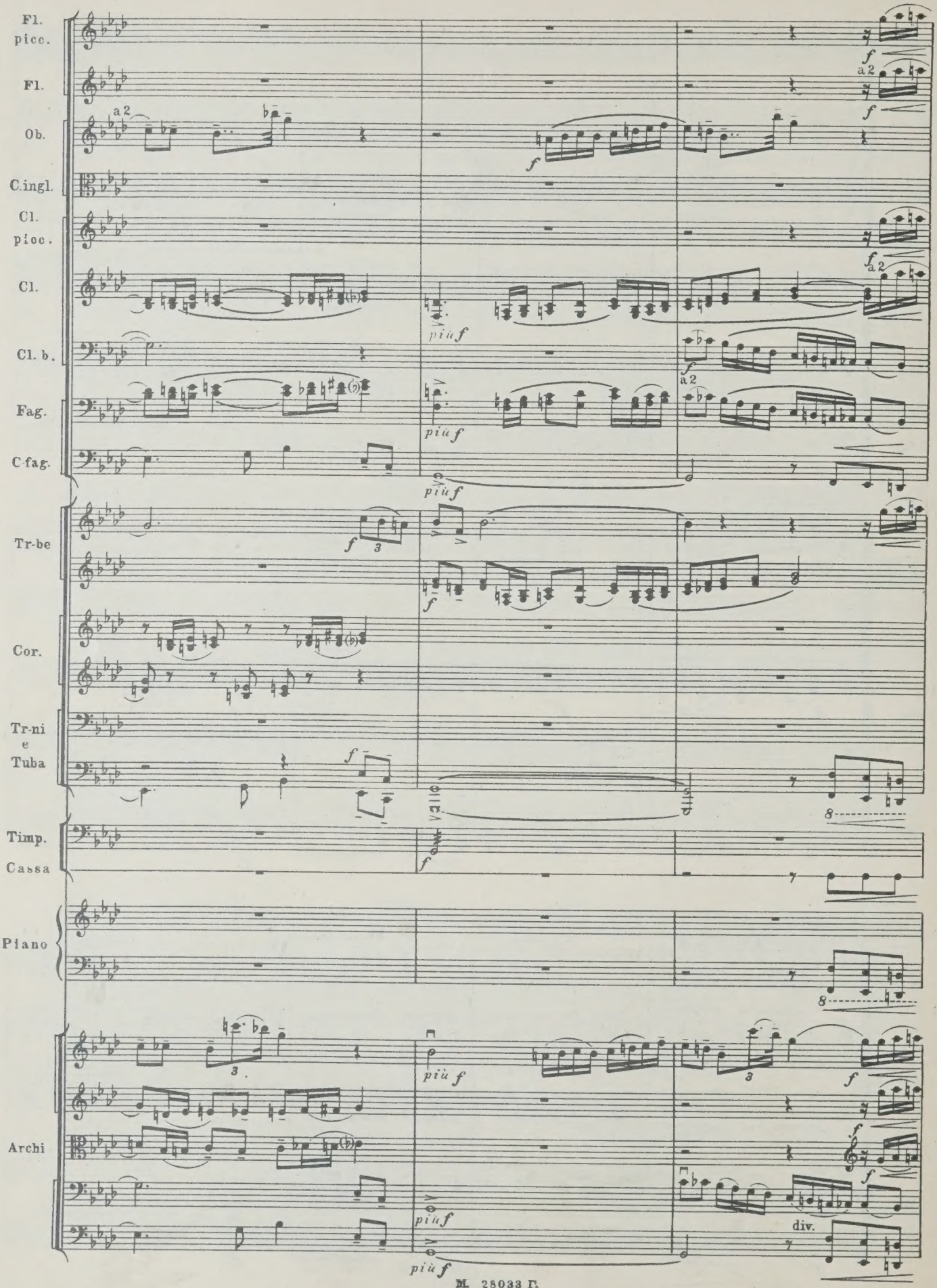

Largo
Flauto piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo
2 Clarinetti
Clarinetto basso
2 Fagotti
Contrafagotto
3 Trombe
4 Corni
3 Tromboni e Tuba
Timpani
Triangolo
Tamburino
Tamburo
Legno
Piatti
Cassa
Tam-tam
Celesta
Piano
Arpa
Largo
Violini I
Violini II
Viole
Violoncelli
Contrabassi

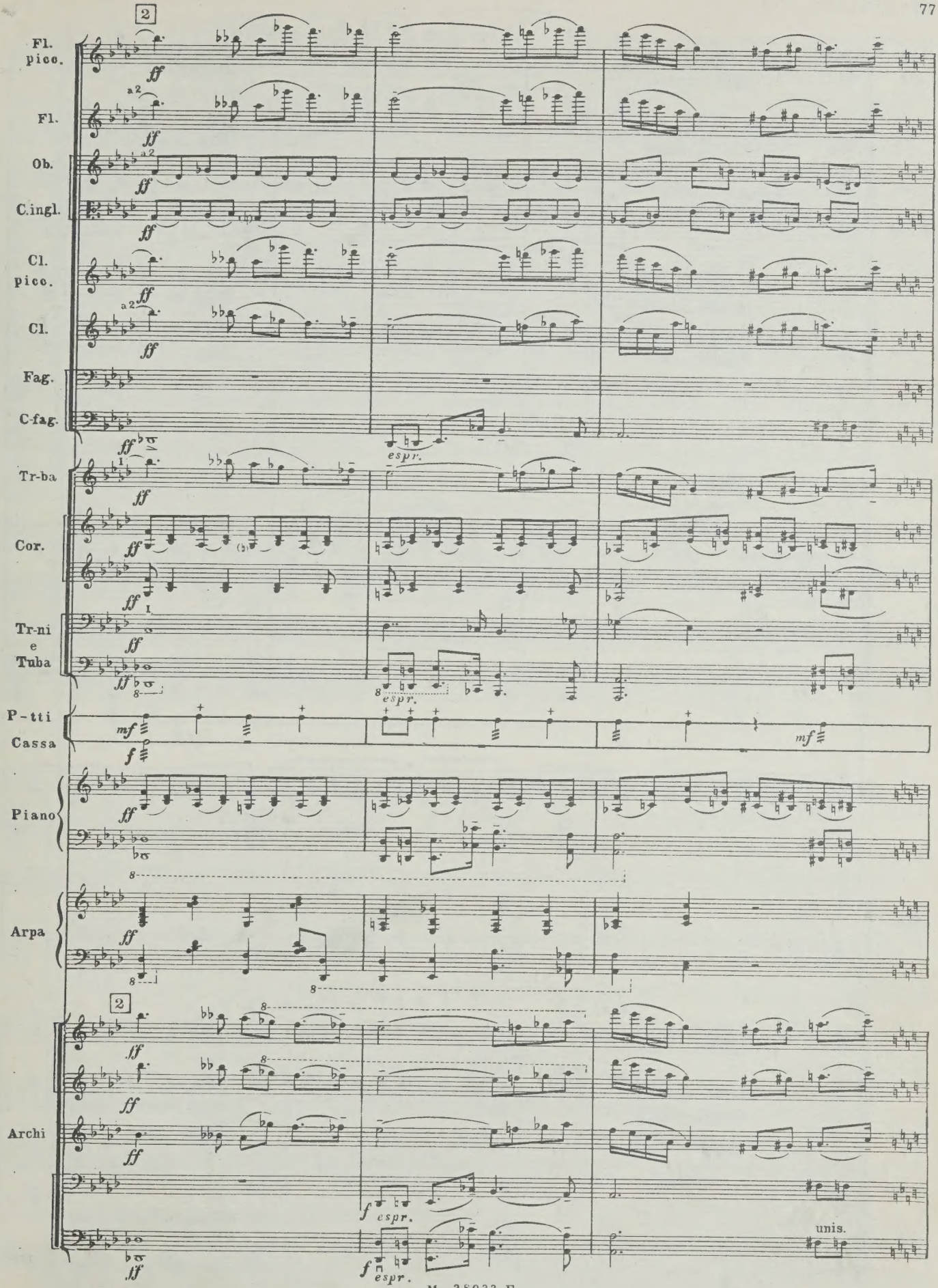

Fl. picc.
a 2
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e Tuba
Tuba
Timp.
Cassa
Archi
f
mf

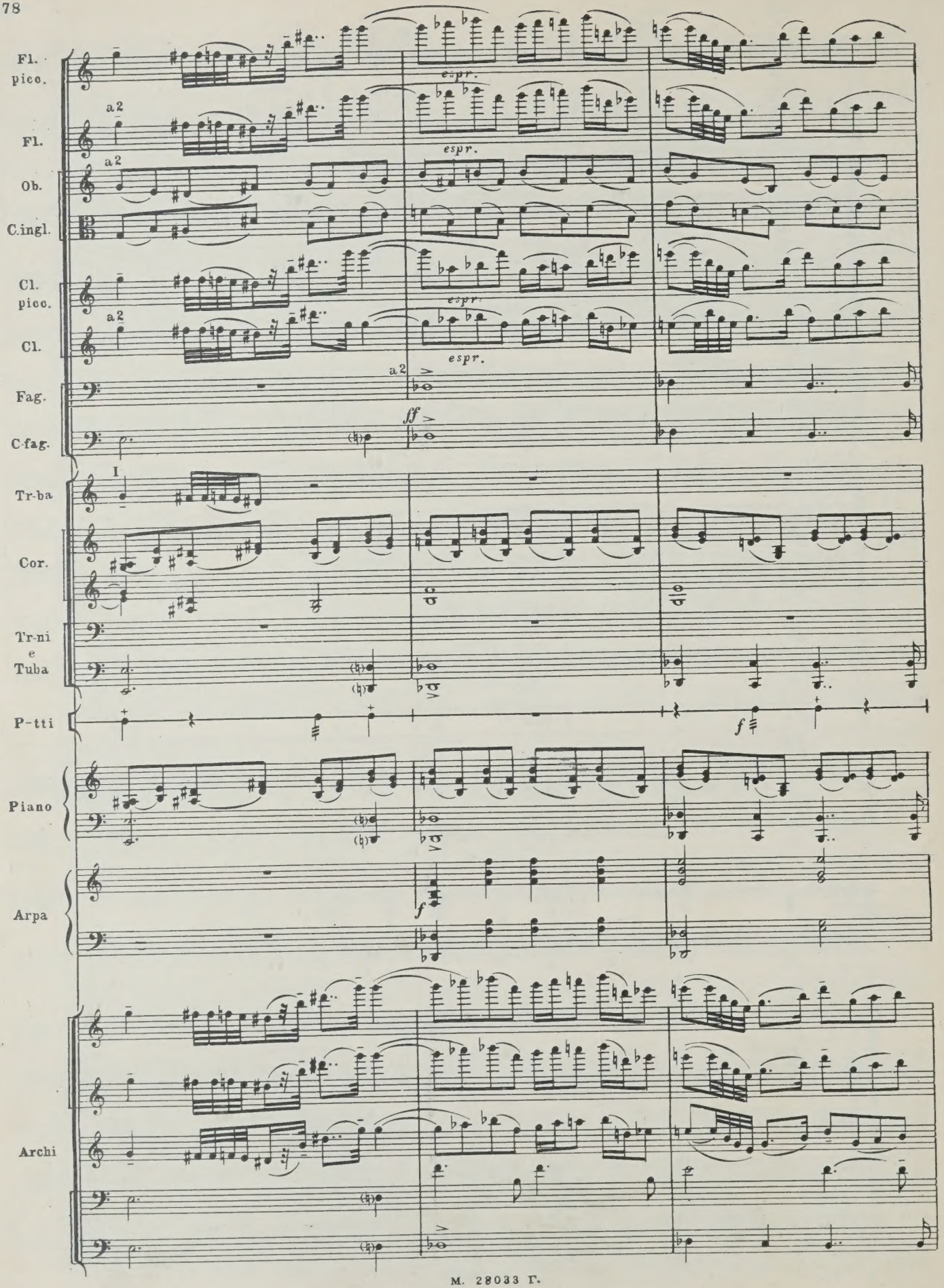

1
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
mf
a 2
Tr-ba
Cor.
Tr-ni
e
Tuba
I
II
f
Tuba
Archi

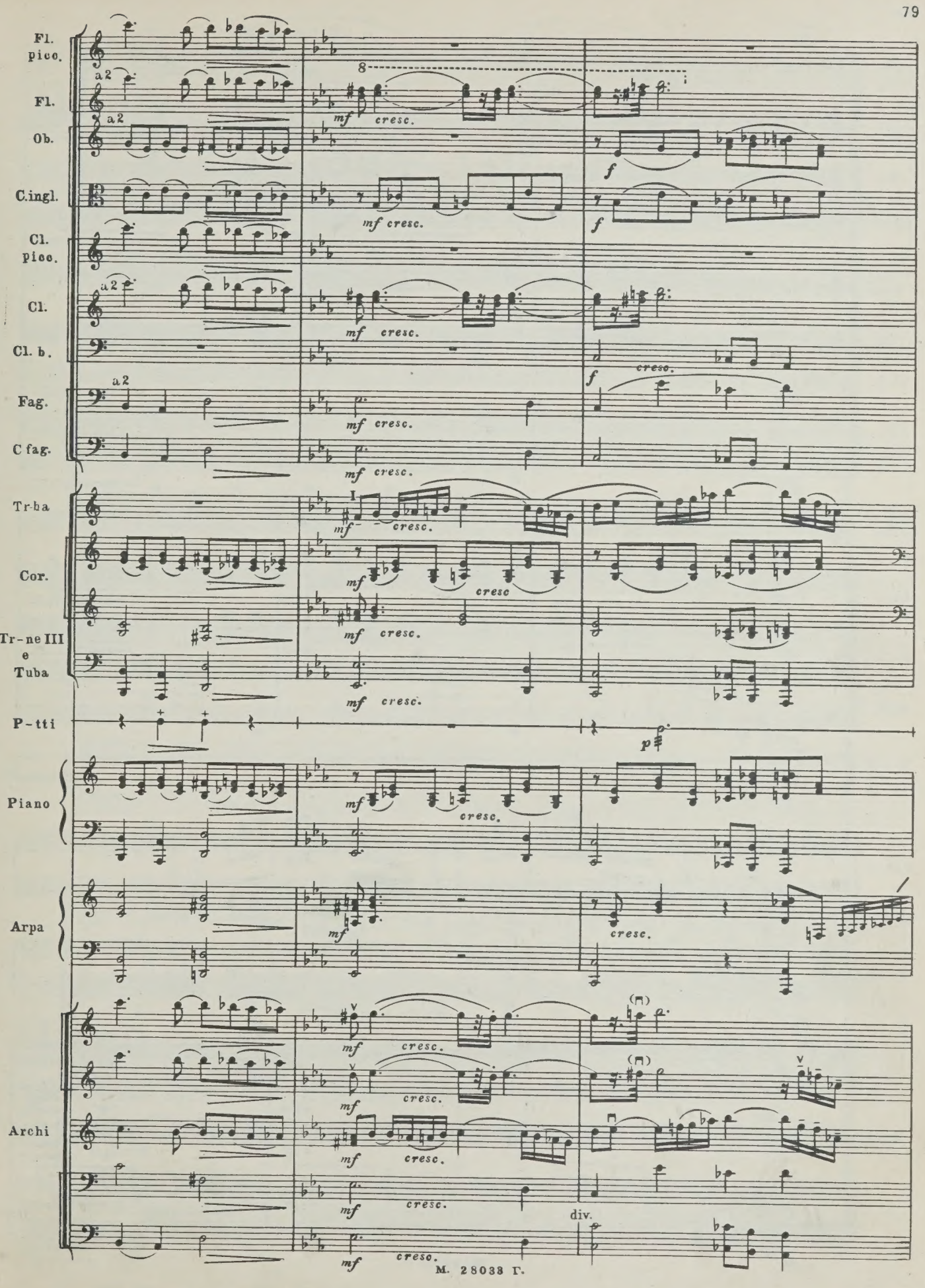

C.ingl.
Cl.
Cl. b.
espr.
a2
Fag.
espr.
C-fag.
espr.
I
Tr-ba
5
Cor.
mf
mf
Tr-ni
e
Tuba
Tuba
espr.
5
Archi
espr.
espr.

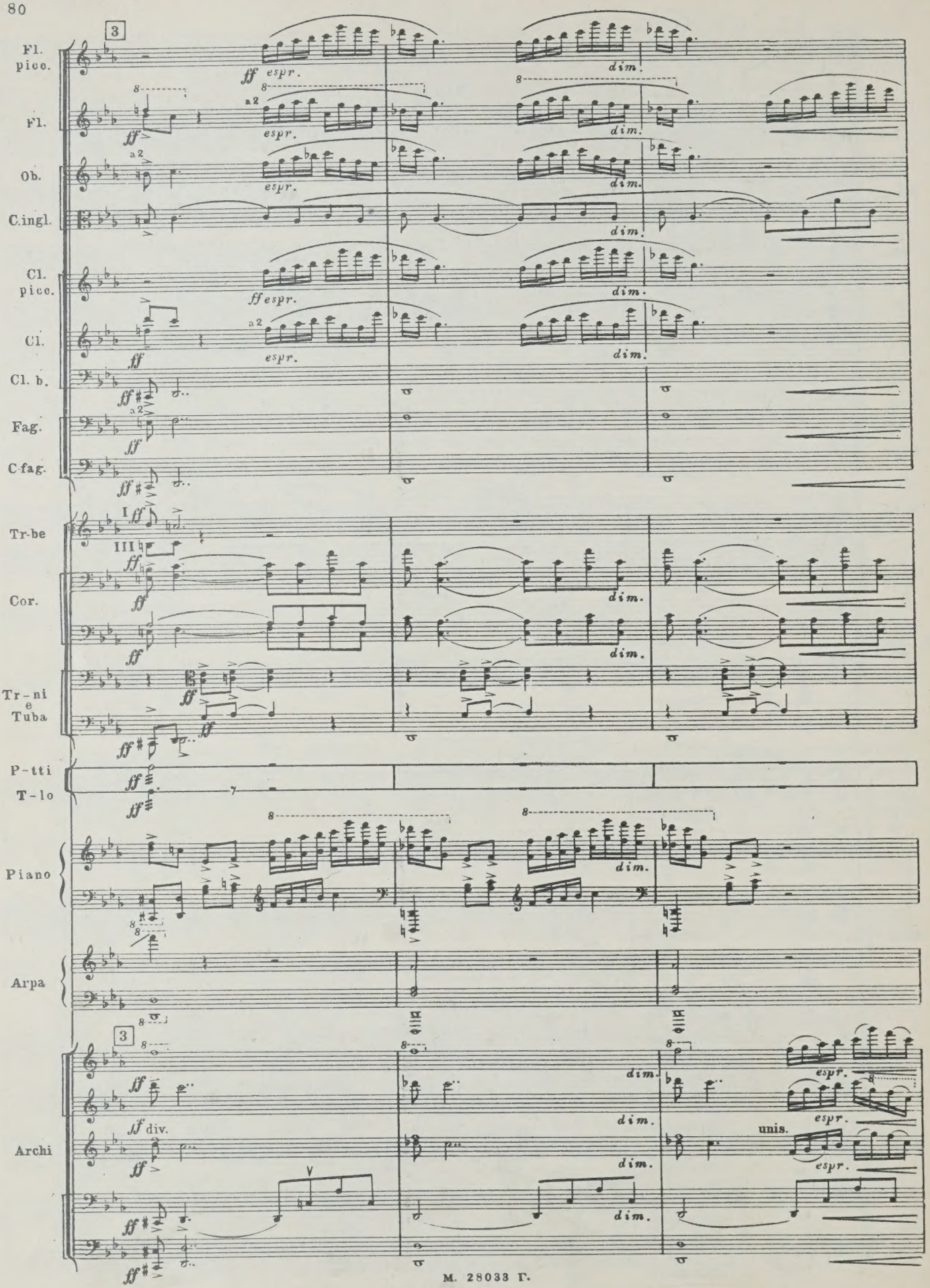

Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tuba
Archi
a2
I
f espress.
mf

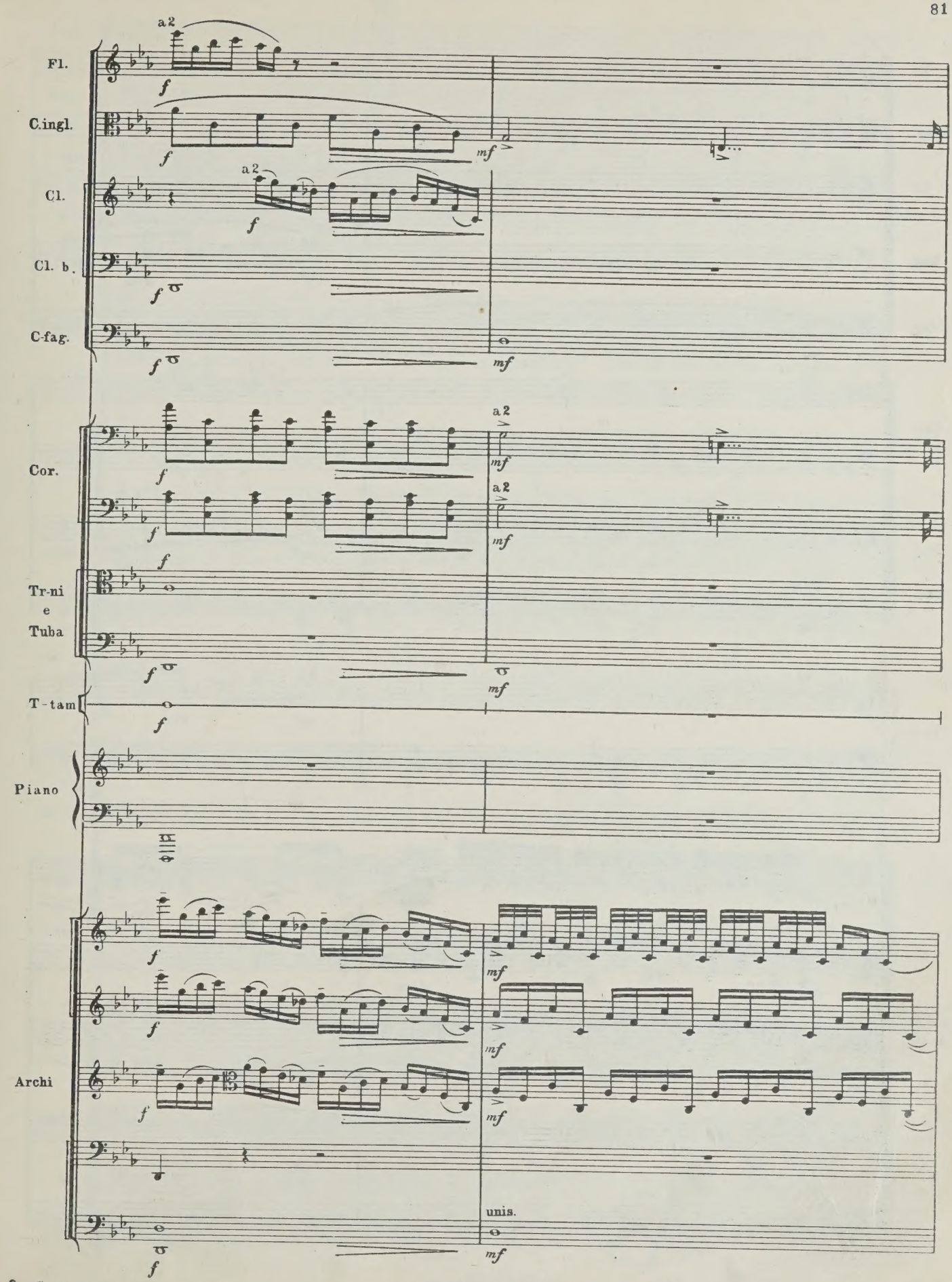

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Cassa
Piano
Archi
a2
più f
div.


2
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
C-fag.
Tr-ba
Cor.
Tr-ni e Tuba
P-tti
Cassa
Piano
Arpa
Archi
a2
ff
espr.
mf
f
unis.


Fl. pico.
Fl.
Ob.
C.ingl.
Cl. pico.
Cl.
Fag.
C-fag.
Tr-ba
Cor.
Tr-ni e Tuba
P-tti
Piano
Arpa
Archi
espr.
a2
I
ff
f


Fl. pico.
Fl.
Ob.
C.ingl.
Cl. pico.
Cl.
Cl. b.
Fag.
C fag.
Tr-ba
Cor.
Tr-ne III e Tuba
P-tti
Piano
Arpa
Archi
a2
mf cresc.
f
p
div.


Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
P-tti
T-lo
Piano
Arpa
Archi
3
ff espr.
dim.
a 2
div.
unis.


Fl.
C.ingl.
Cl.
Cl. b.
C-fag.
Cor.
Tr-ni
e
Tuba
T-tam
Piano
Archi
a2
unis.
f
mf

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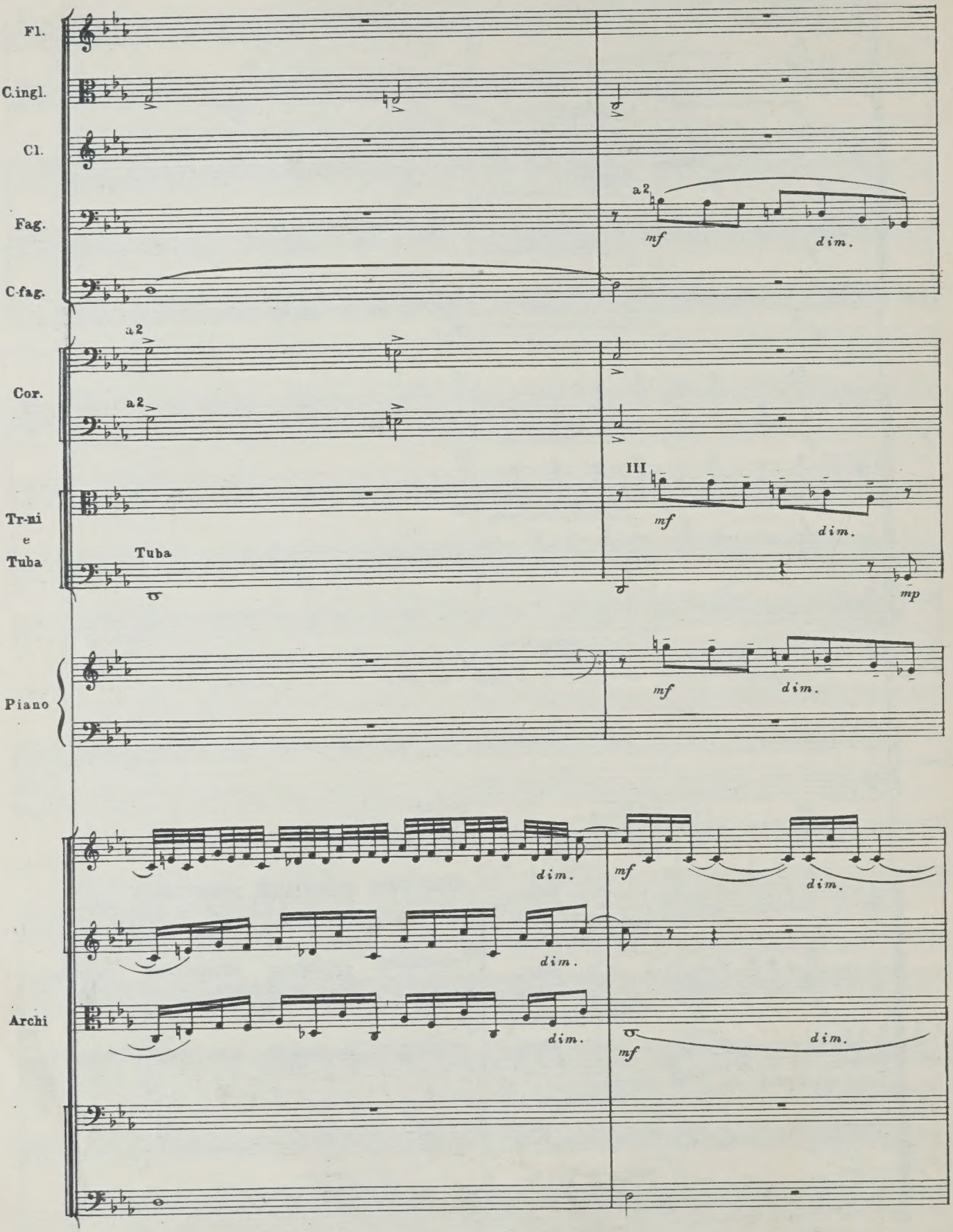
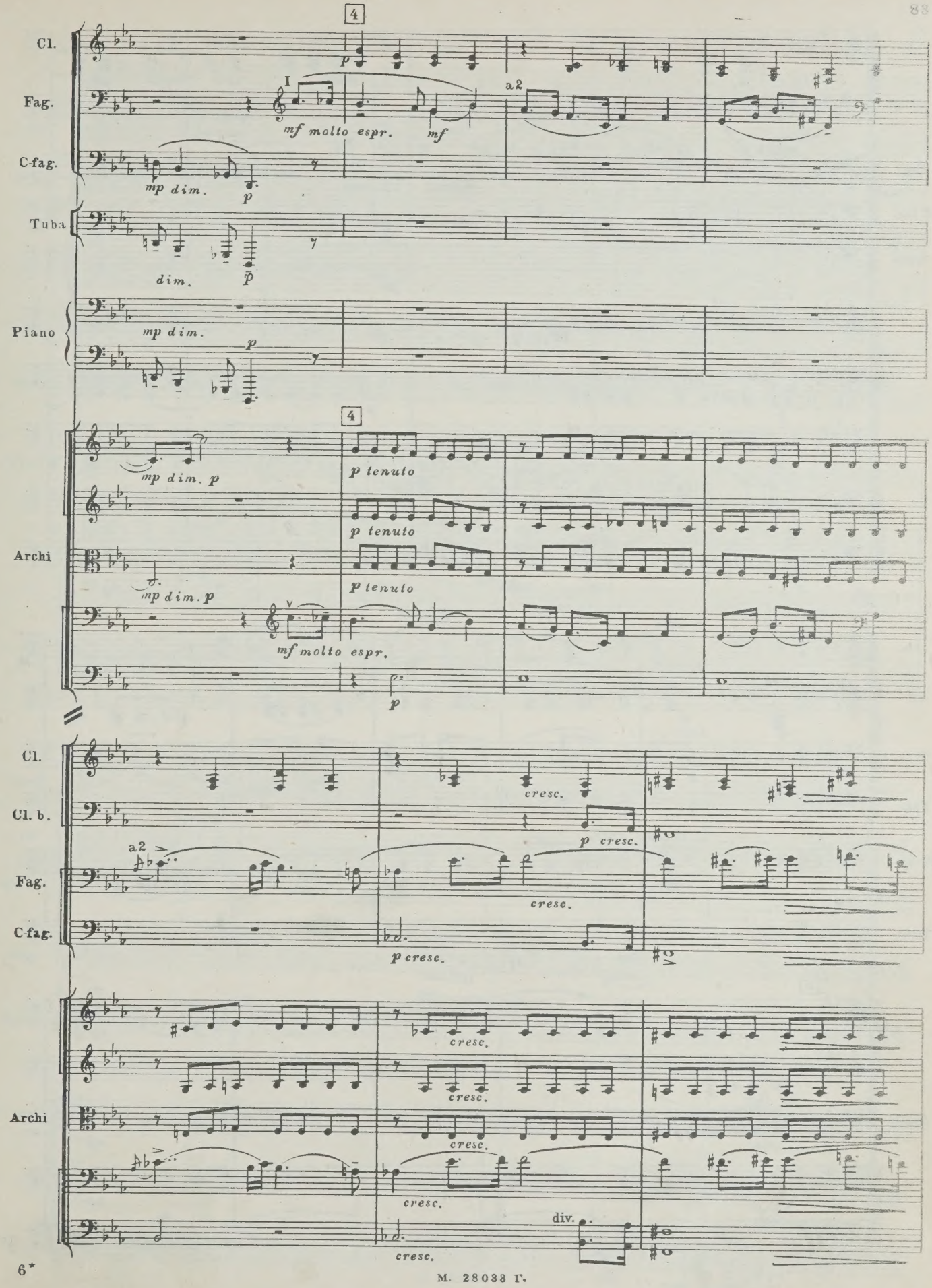

Fl.
C.ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-ni
e
Tuba
Piano
Archi
a 2
mf
dim.
III
mp
Tuba


4
Cl.
Fag.
C-fag.
Tuba
Piano
I
a2
mf molto espr.
mf
mp dim.
p
dim.
p
mp dim.
p
4
Archi
mp dim. p
p tenuto
p tenuto
p tenuto
mp dim. p
mf molto espr.
p
Cl.
Cl. b.
Fag.
C-fag.
a2
cresc.
p cresc.
cresc.
p cresc.
Archi
cresc.
cresc.
cresc.
cresc.
div.
cresc.

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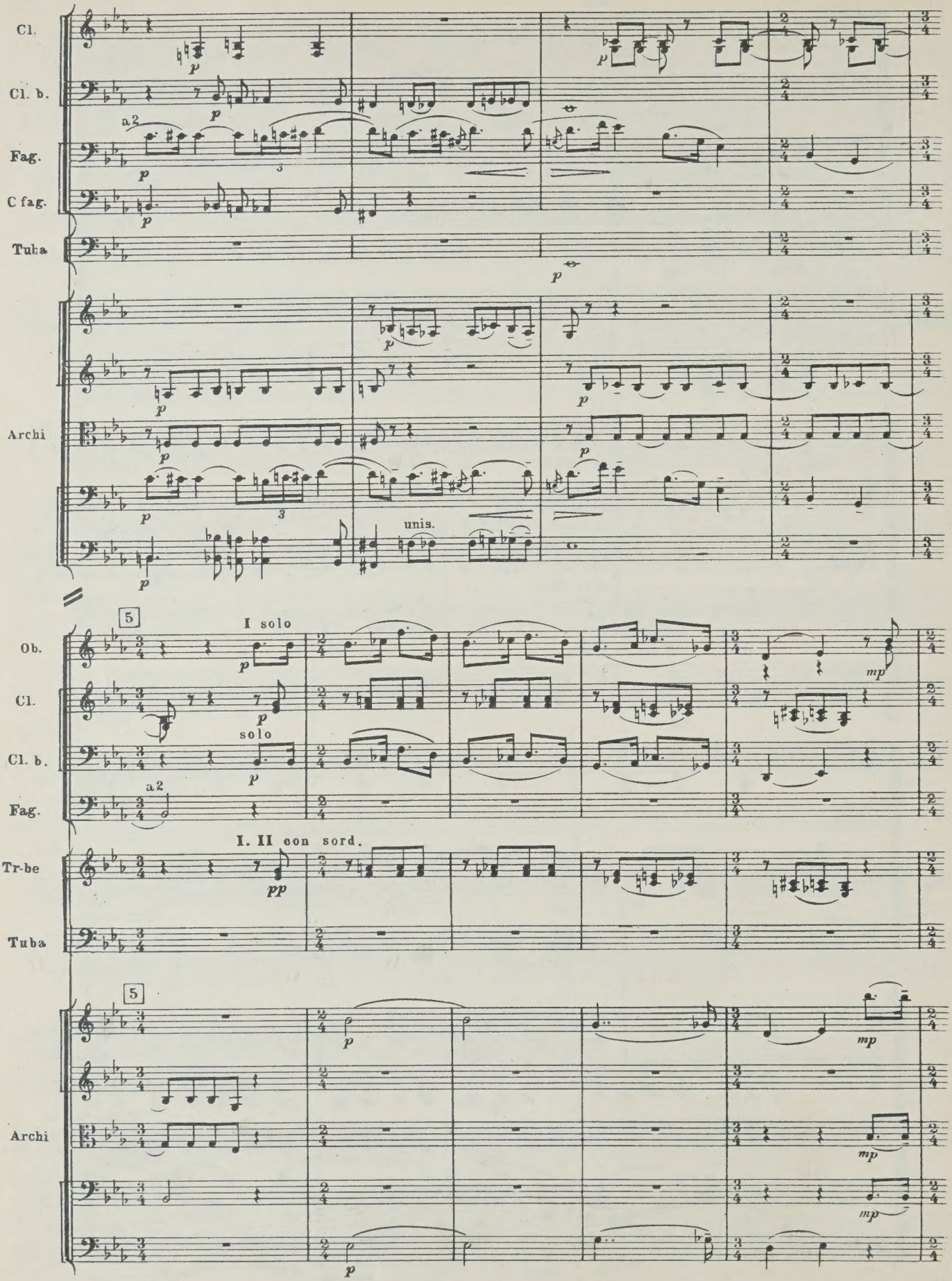
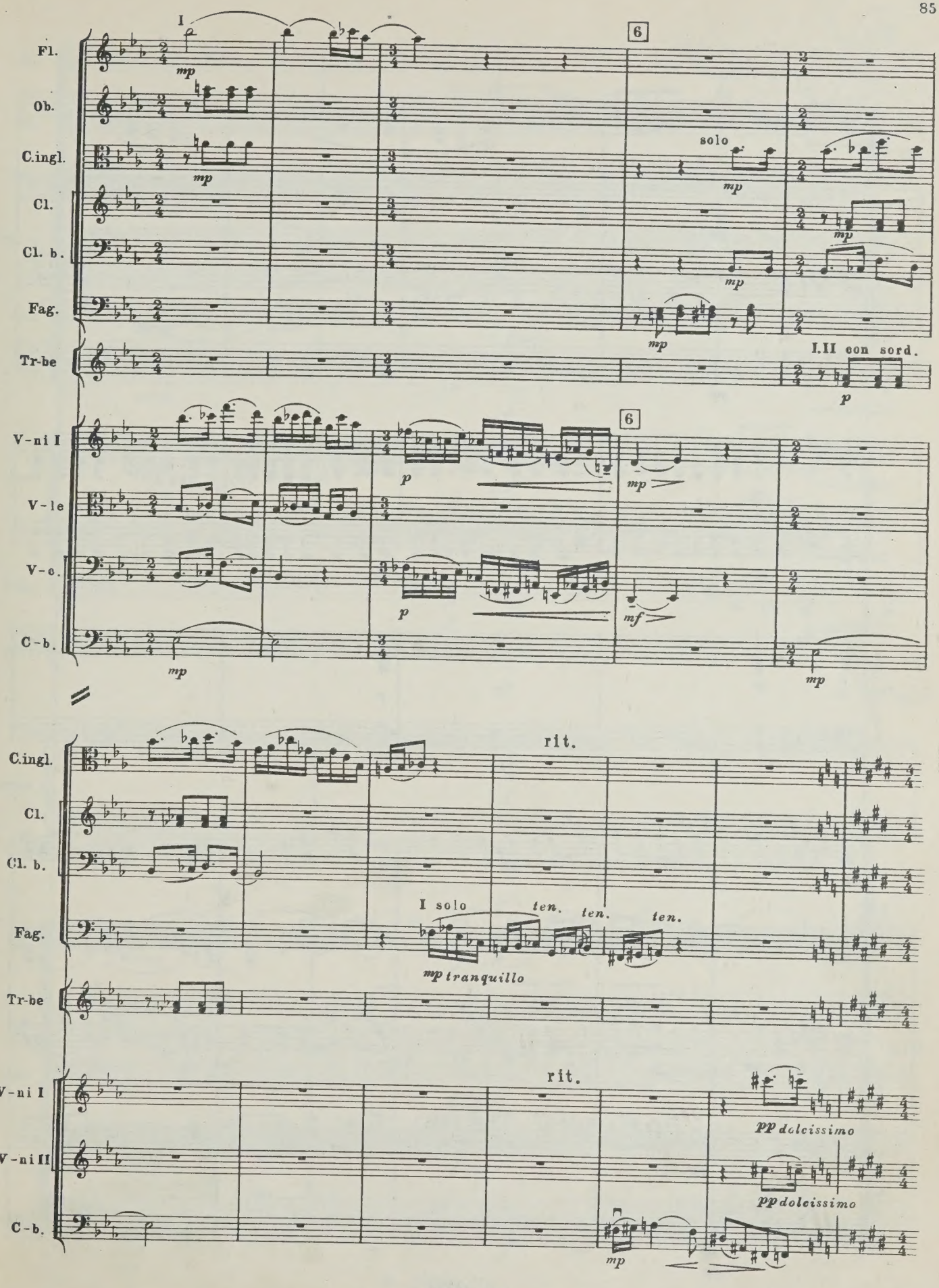
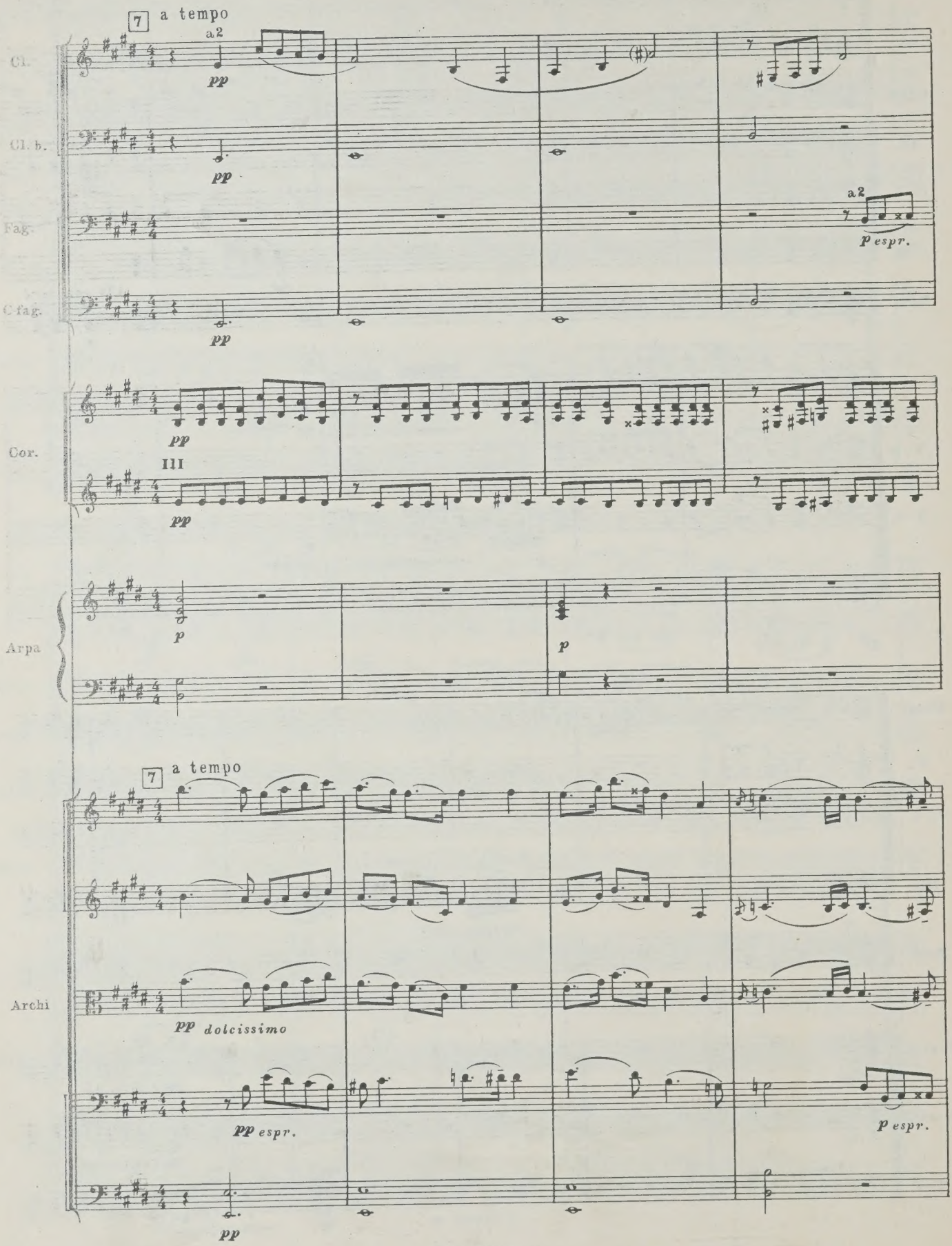
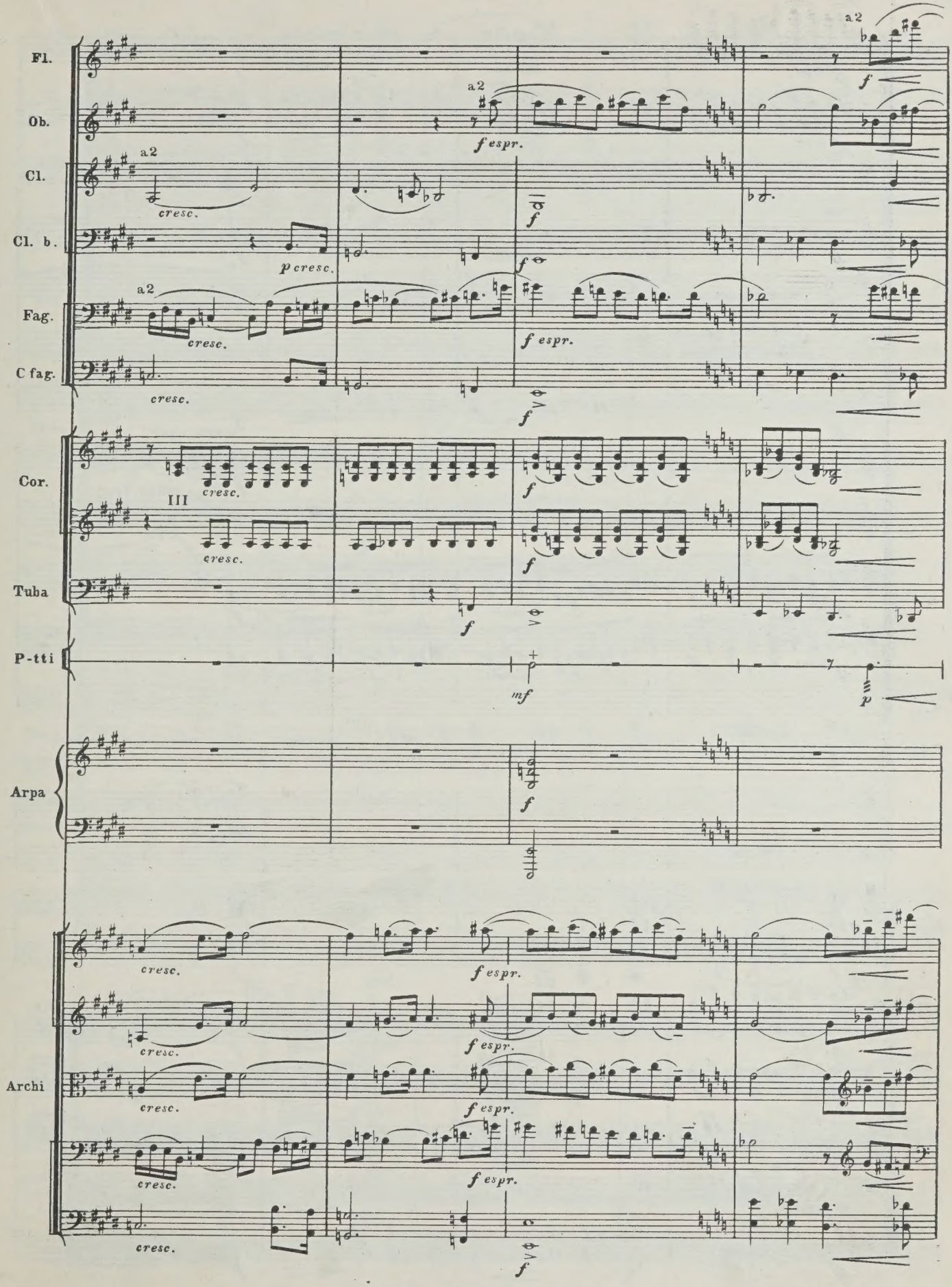
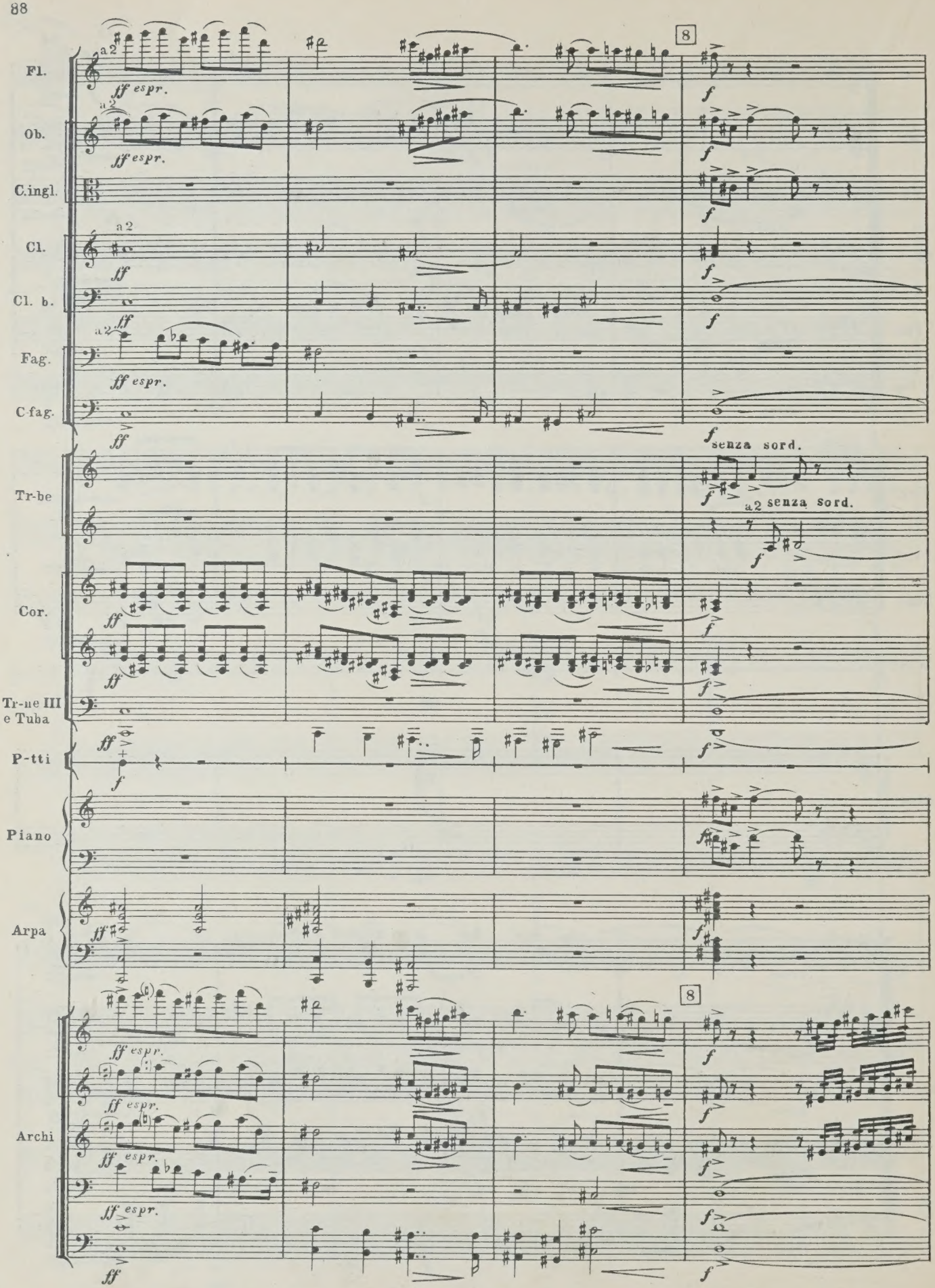
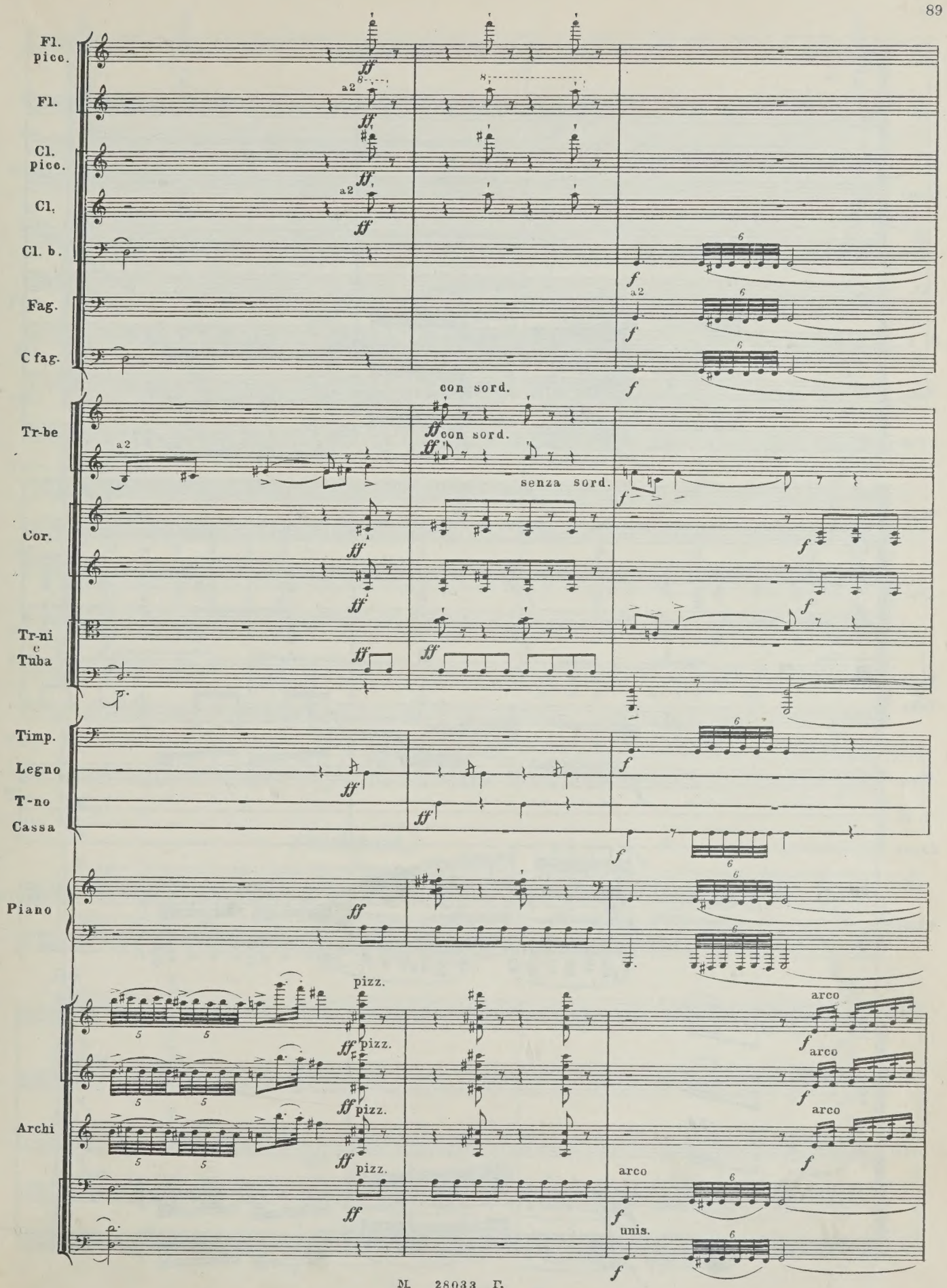

Cl.
Cl. b.
Fag.
C fag.
Tuba
Archi
a2
unis.
5
I solo
Ob.
solo
Tr-be
I. II con sord.
pp
mp

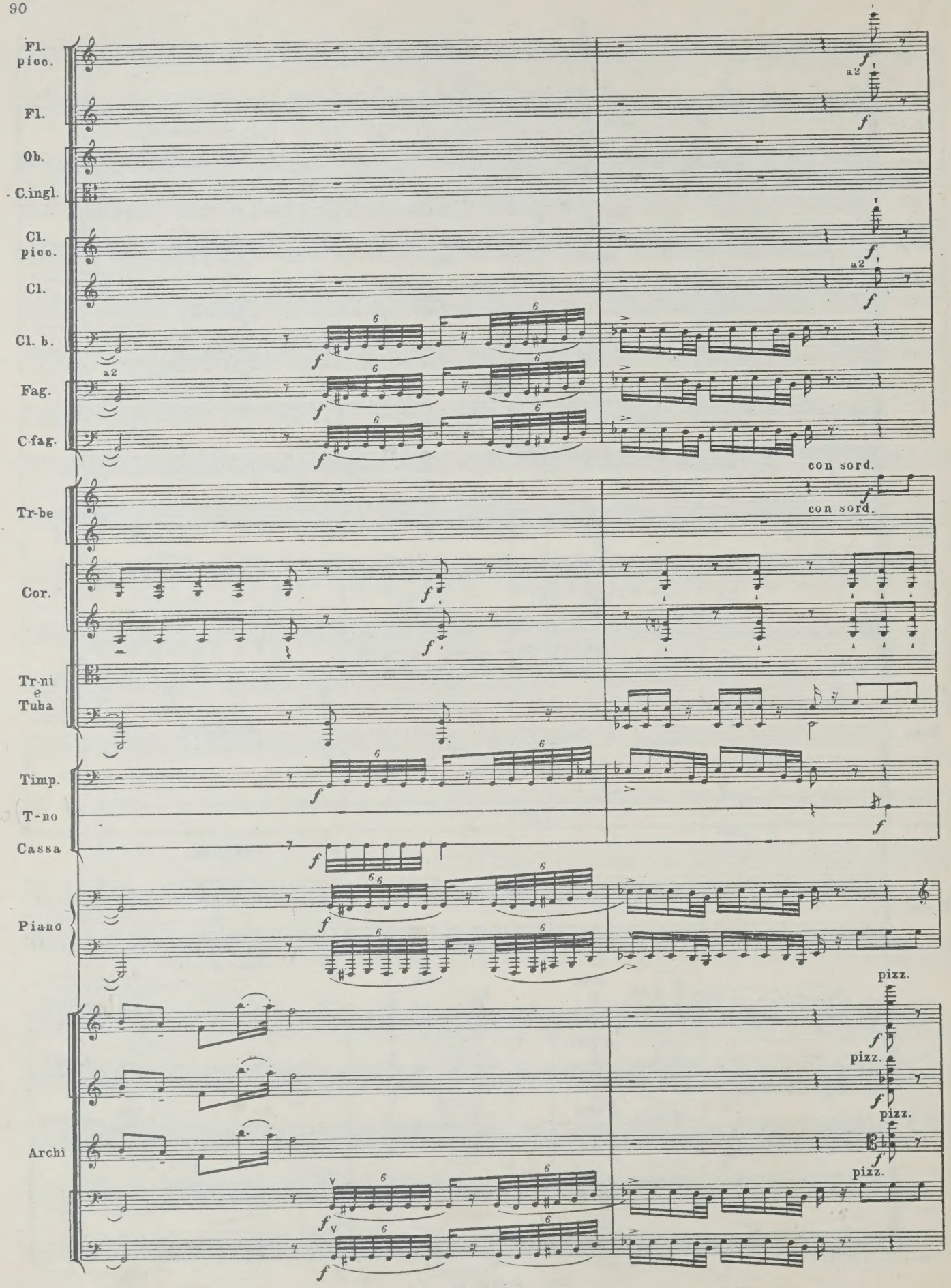

I
6
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
Tr-be
V-ni I
V-le
V-c.
C-b.
mp
solo
I,II con sord.
p
mf
rit.
I solo
ten.
mp tranquillo
pp dolcissimo

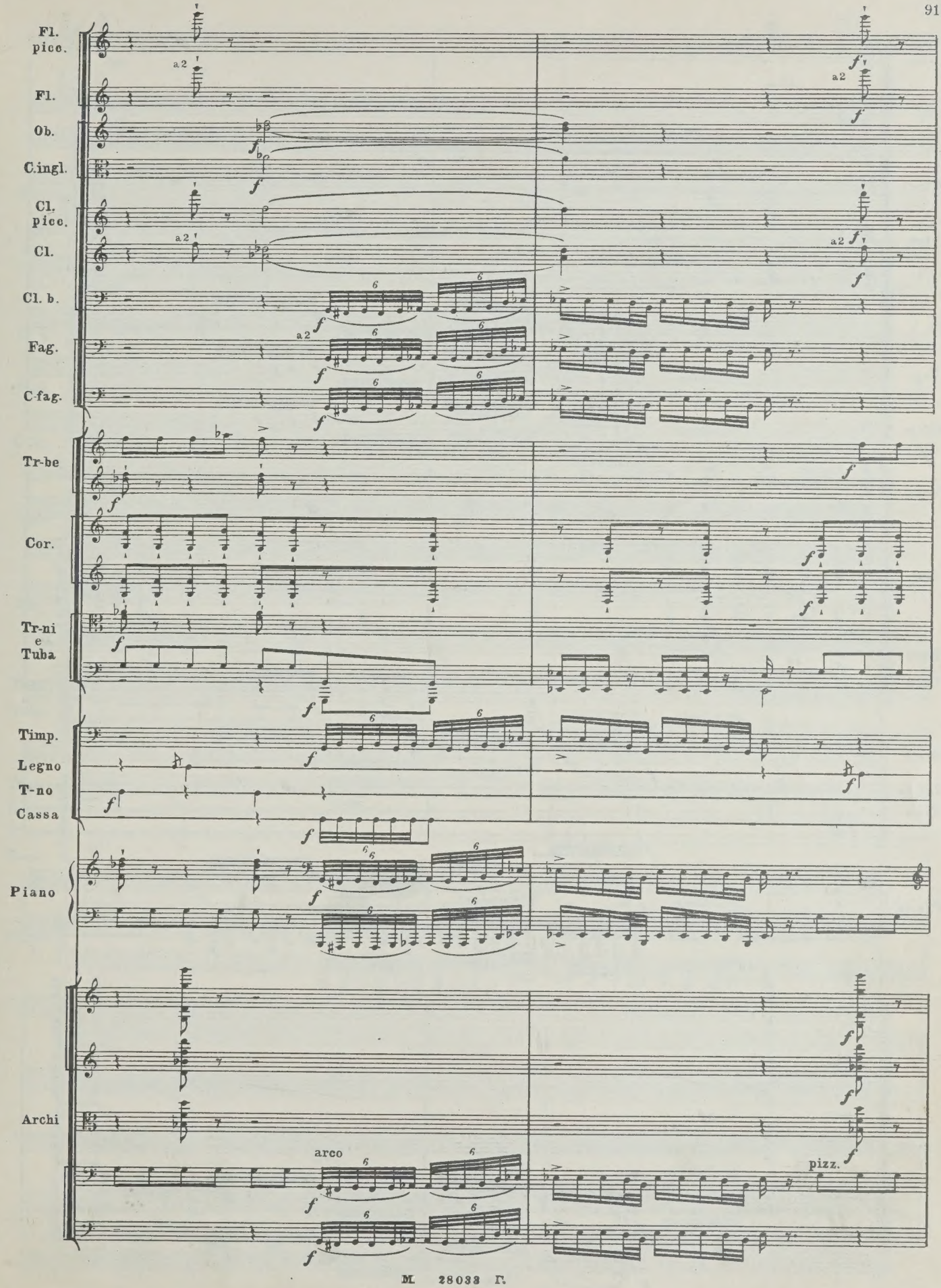

7 a tempo
a2
Cl.
pp
Cl. b.
pp
Fag.
a2
p espr.
C fag.
pp
Cor.
pp
III
pp
Arpa
p
p
7 a tempo
Archi
pp dolcissimo
pp espr.
p espr.
pp

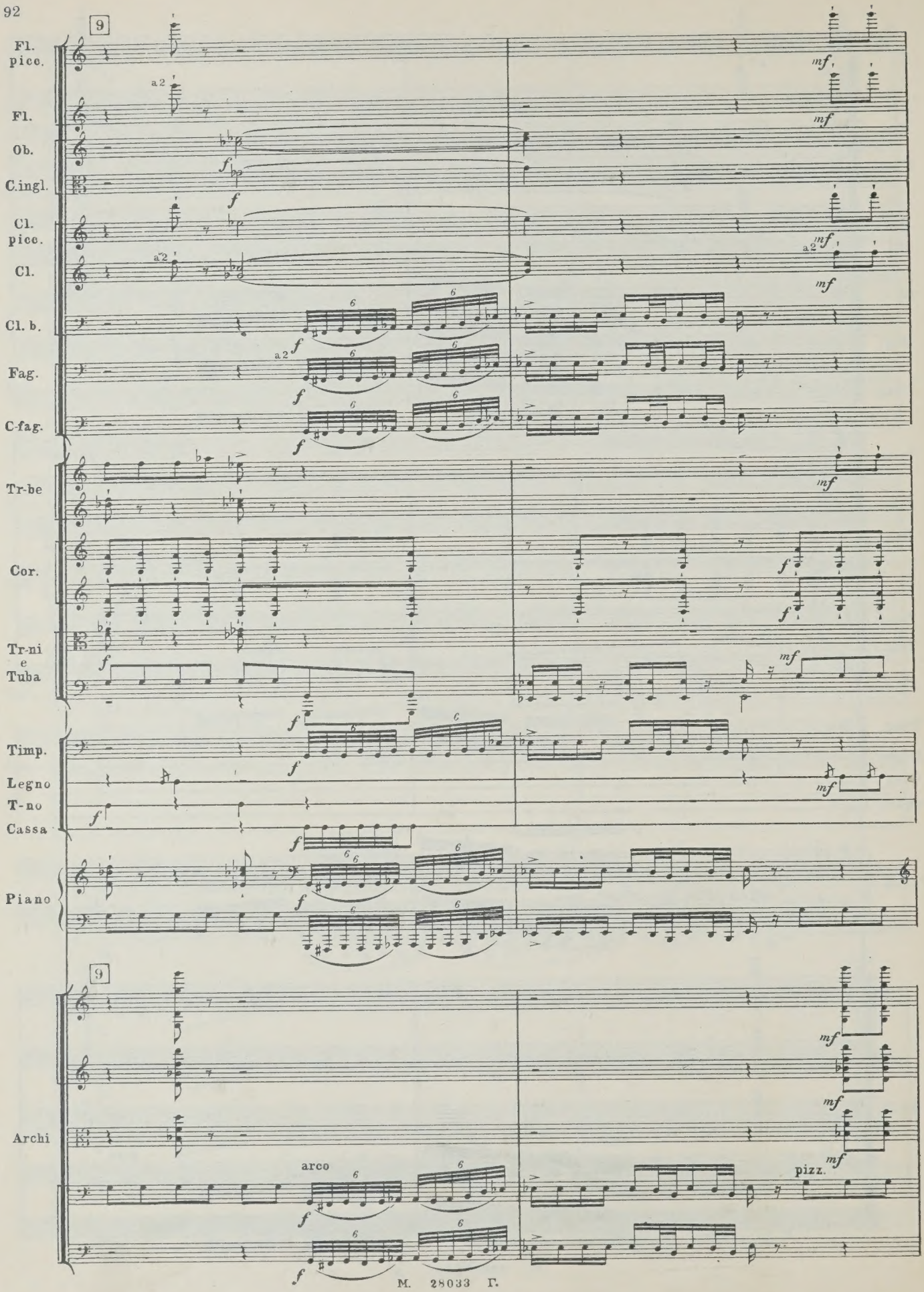

Fl.
Ob.
Cl.
Cl. b.
Fag.
C fag.
Cor.
Tuba
P-tti
Arpa
Archi
a2
cresc.
p cresc.
f espr.
f
mf
p
III

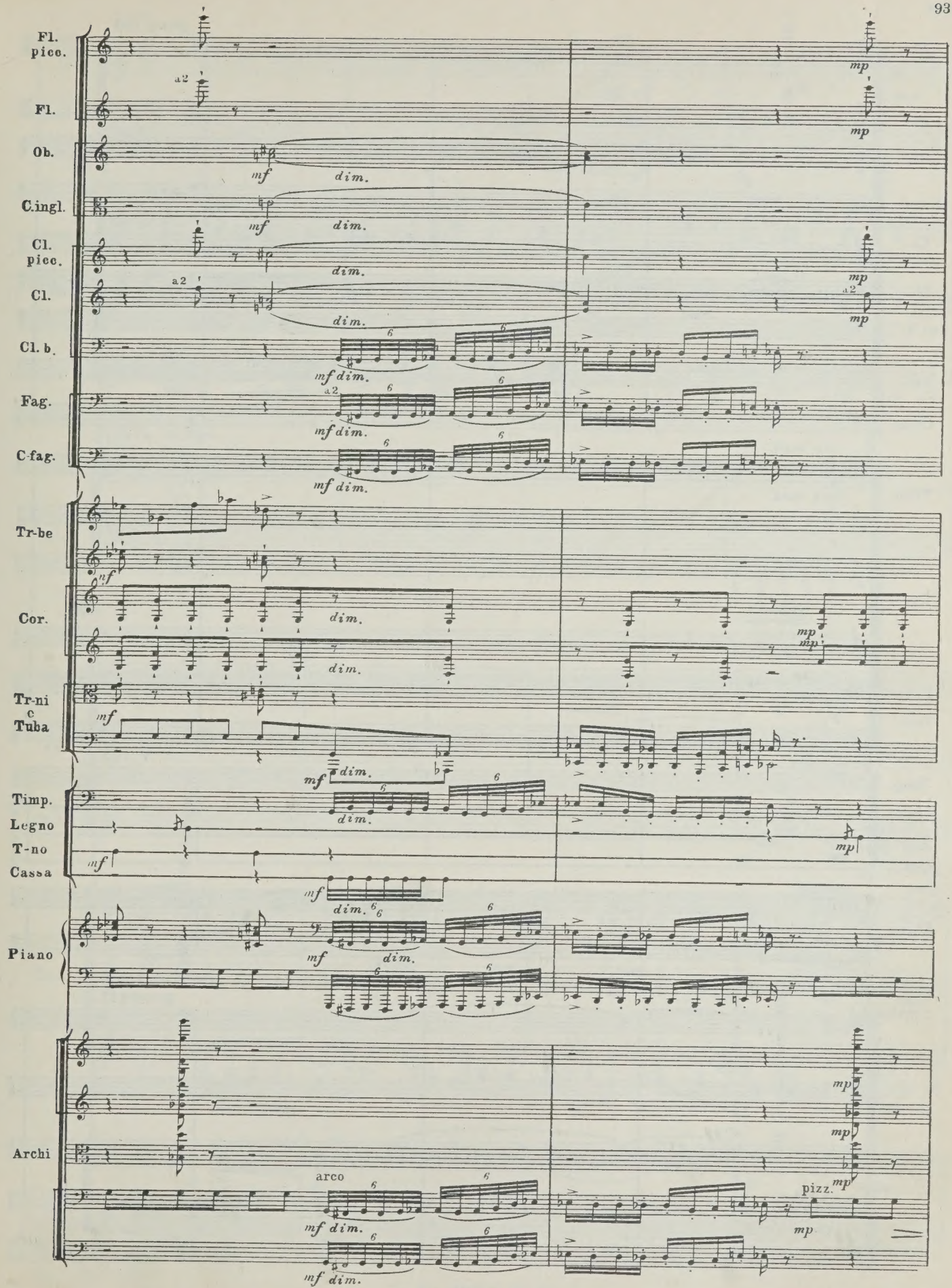

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ne III
e Tuba
P-tti
Piano
Arpa
Archi
a2
ff espr.
ff
f
8
senza sord.
a2 senza sord.

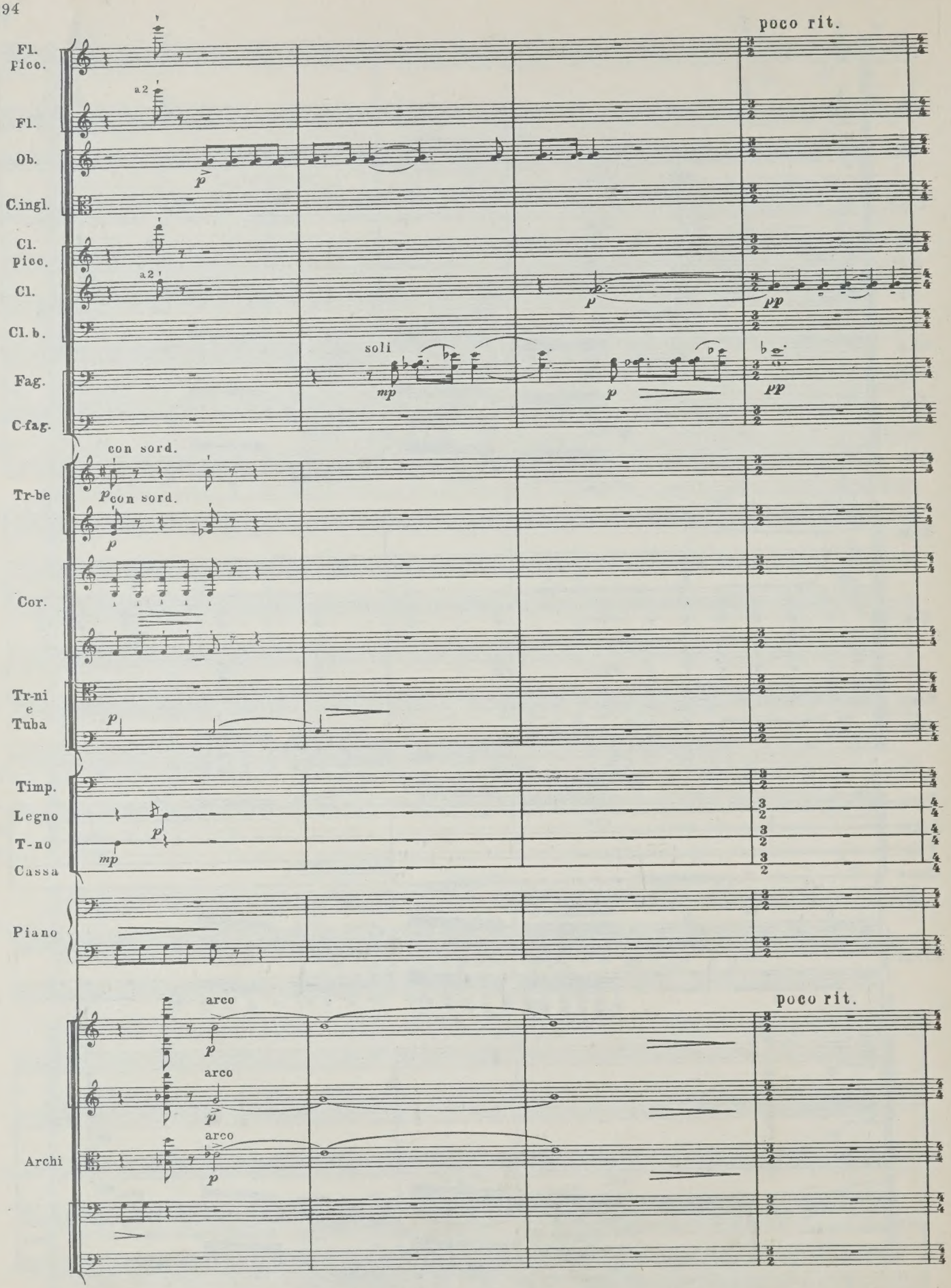

Fl. pico.
Fl.
Cl. pico.
Cl.
Cl. b.
Fag.
C fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Legno
T-no
Cassa
Piano
Archi
a2
con sord.
senza sord.
pizz.
arco
unis.

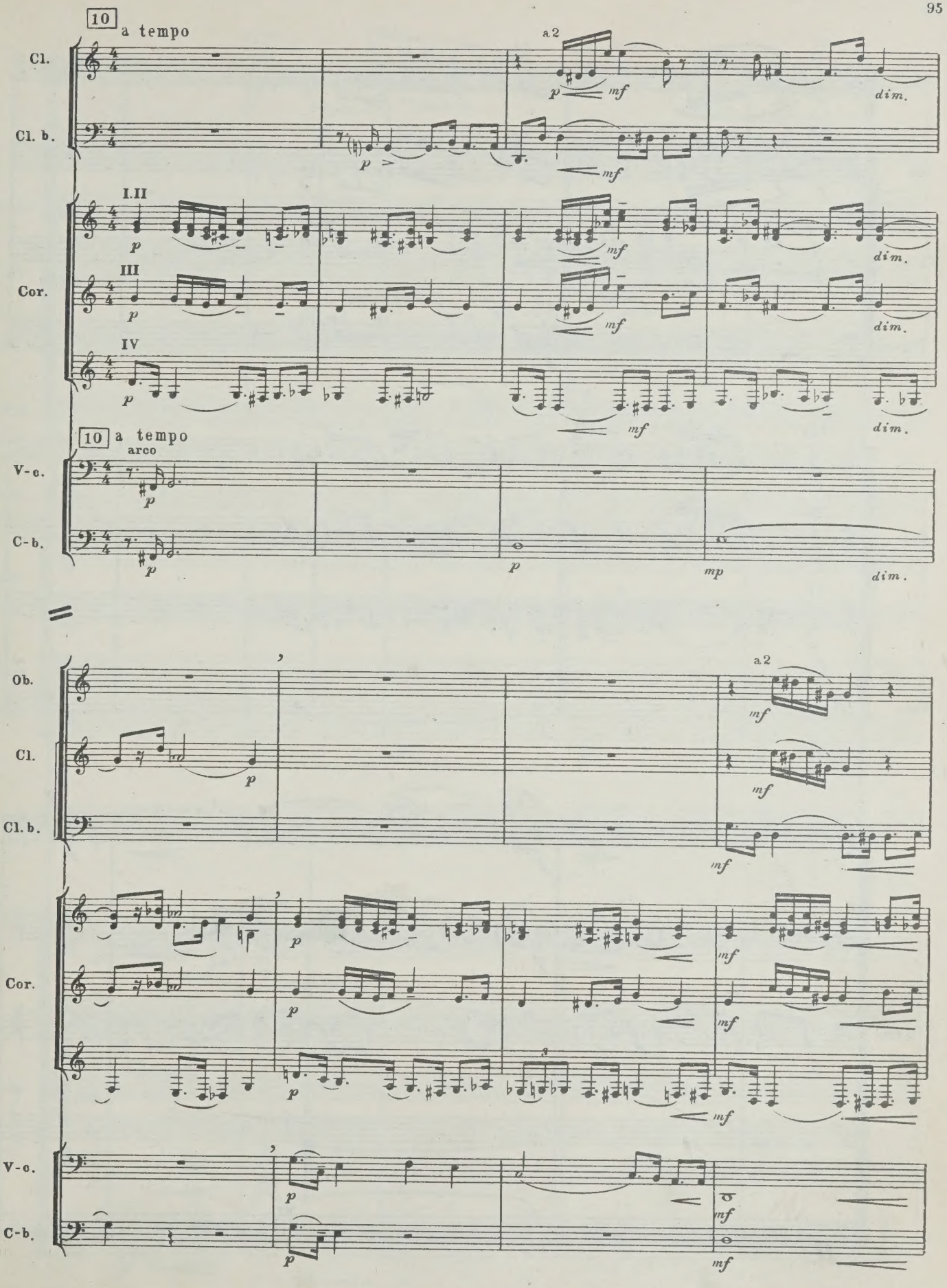

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-no
Cassa
Piano
Archi
a2
con sord.
pizz.

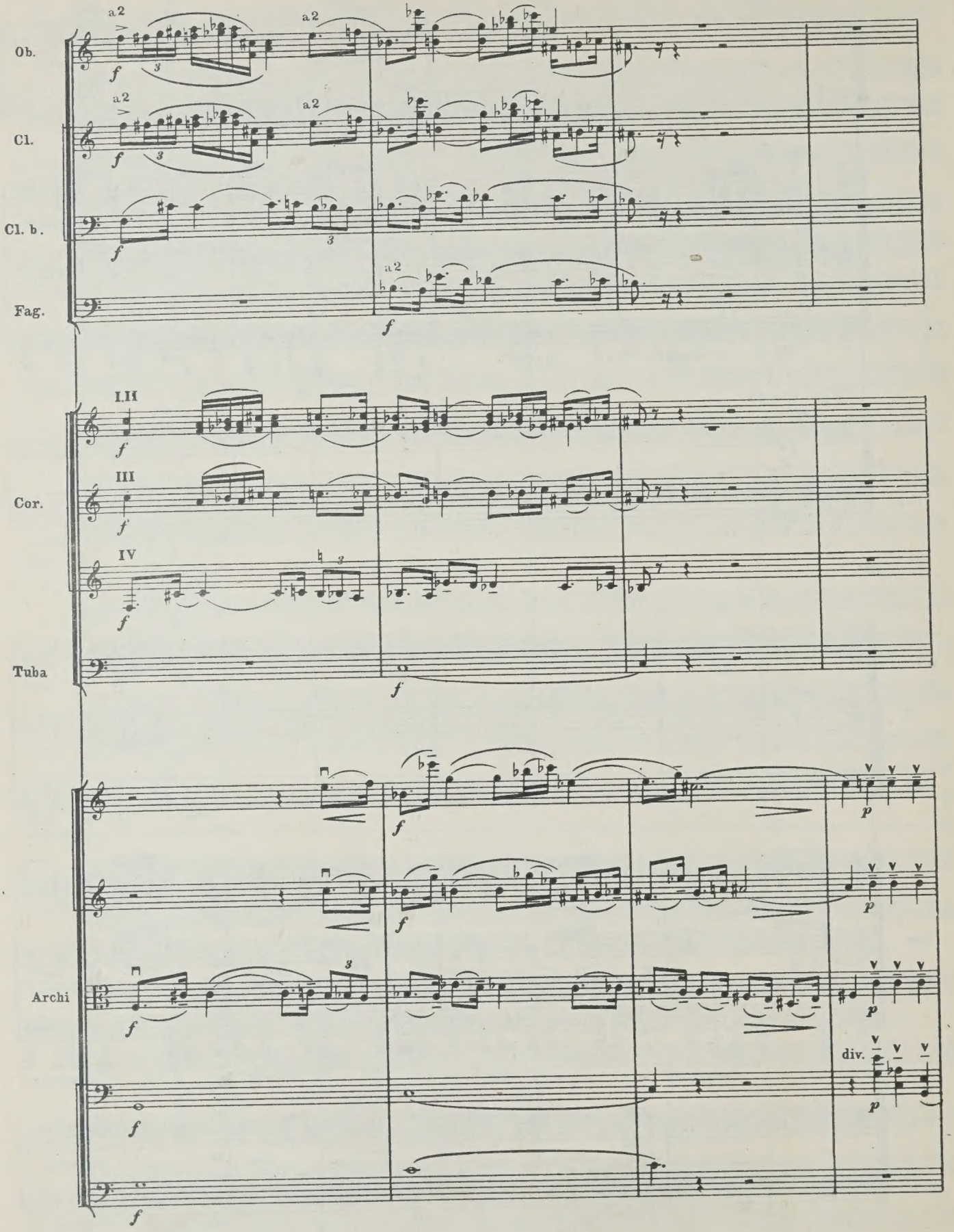

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Legno
T-no
Cassa
Piano
Archi
a2
arco
pizz.

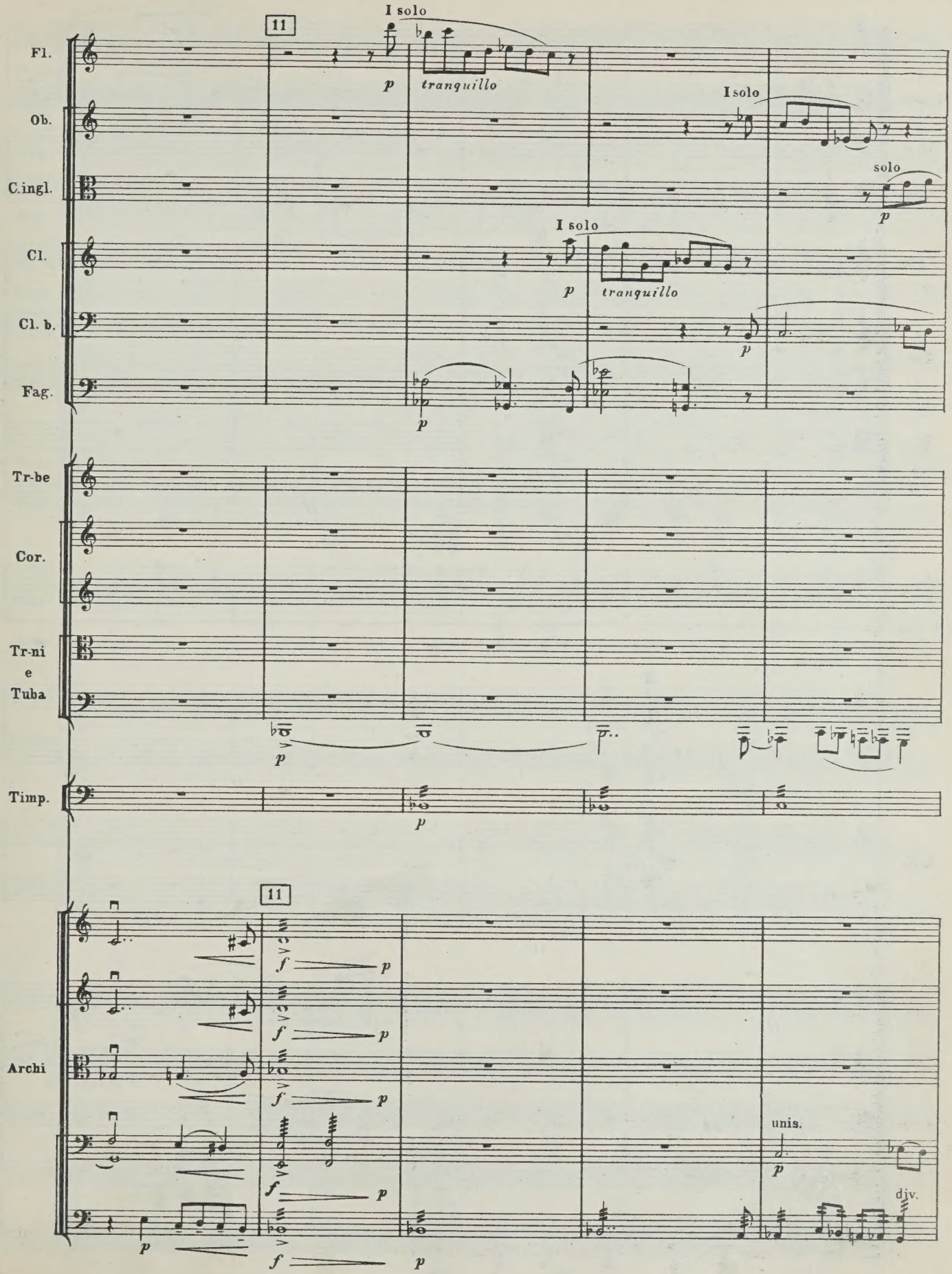

9
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Legno
T-no
Cassa
Piano
9
Archi
a 2
arco
pizz.
f
mf

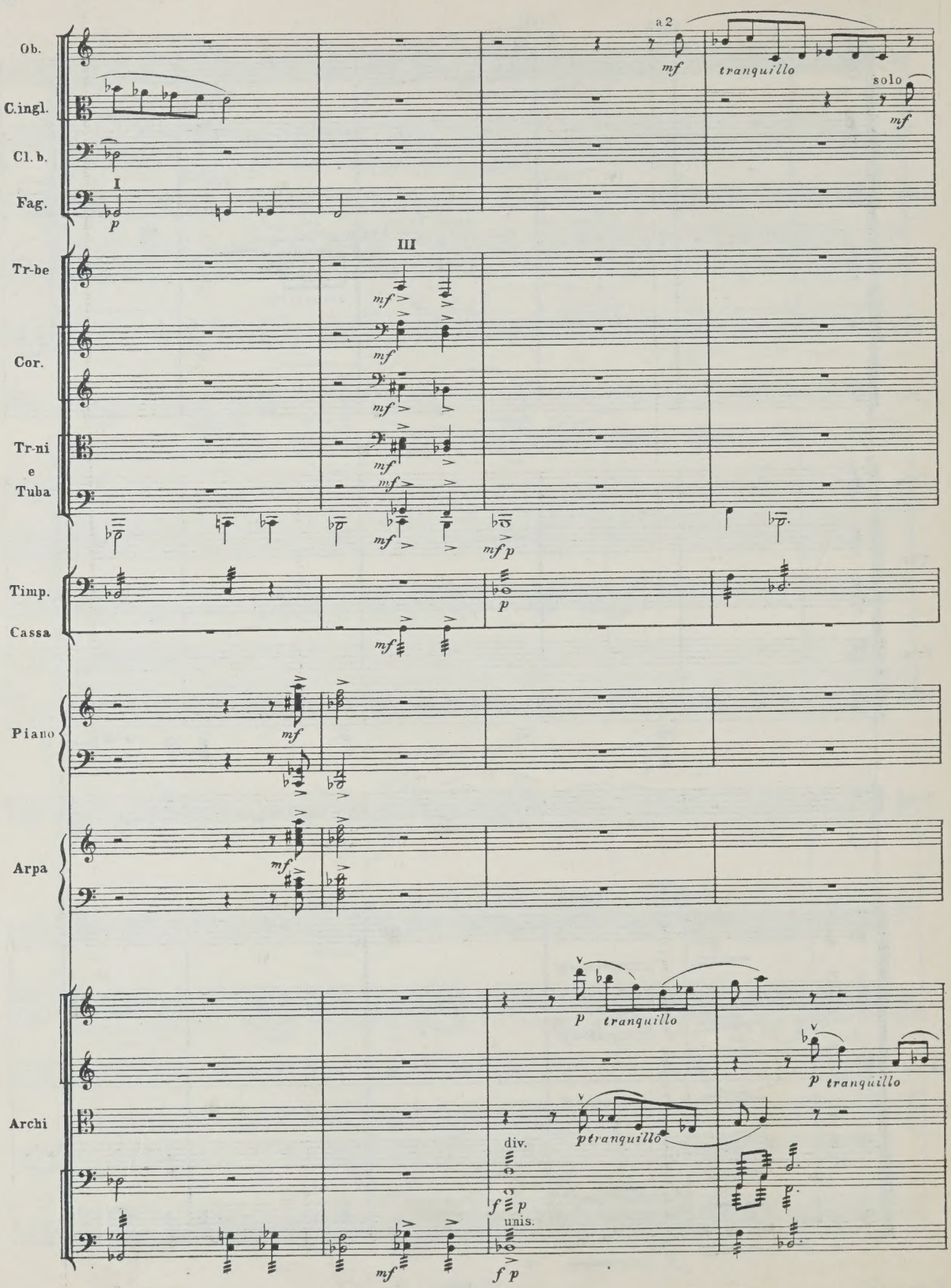

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni c Tuba
Timp.
Legno
T-no
Cassa
Piano
Archi
a2
mf
dim.
mp
arco
pizz.

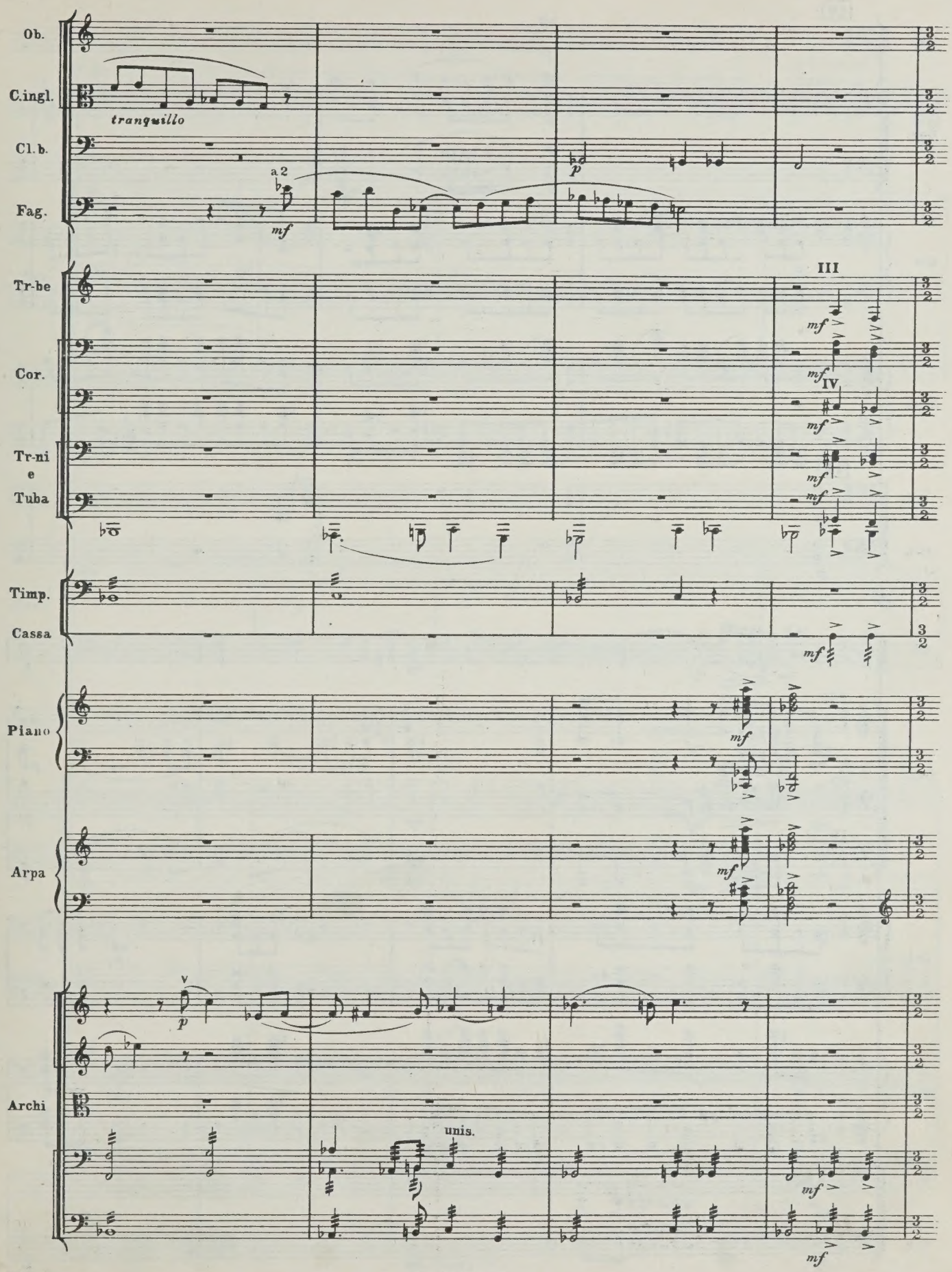

poco rit.
Fl. Picc.
a2
Fl.
Ob.
C.ingl.
Cl. picc.
a2
Cl.
Cl. b.
soli
Fag.
C-fag.
con sord.
Tr-be
con sord.
Cor.
Tr-ni e Tuba
Timp.
Legno
T-no
Cassa
Piano
poco rit.
arco
arco
arco
Archi


10
a tempo
Cl.
Cl. b.
a2
I.II
III
IV
Cor.
dim.
10
a tempo
arco
V-c.
C-b.
mp
Ob.
Cor.

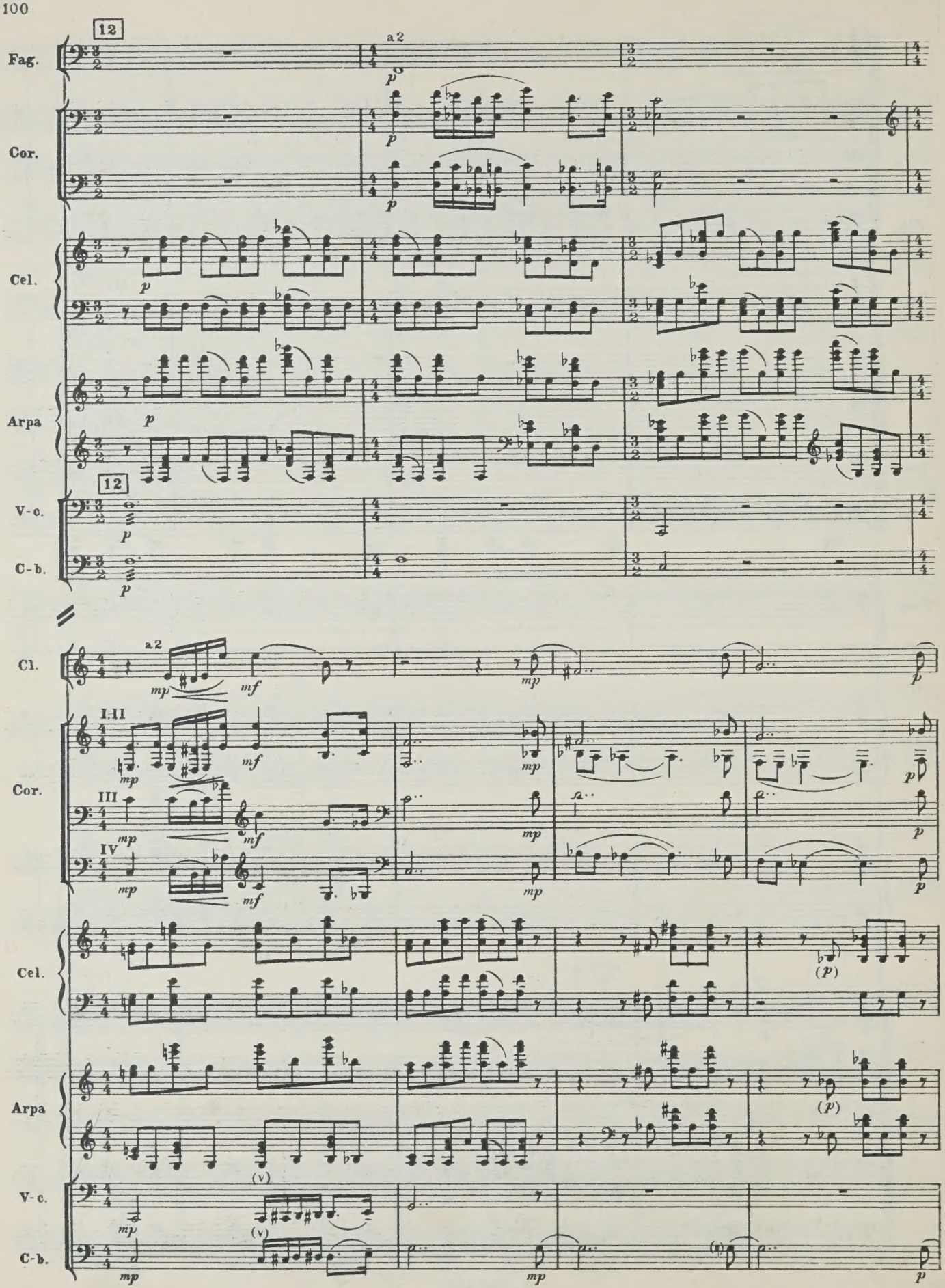

Ob.
Cl.
Cl. b.
Fag.
Cor.
Tuba
Archi
a2
I,II
III
IV
div.

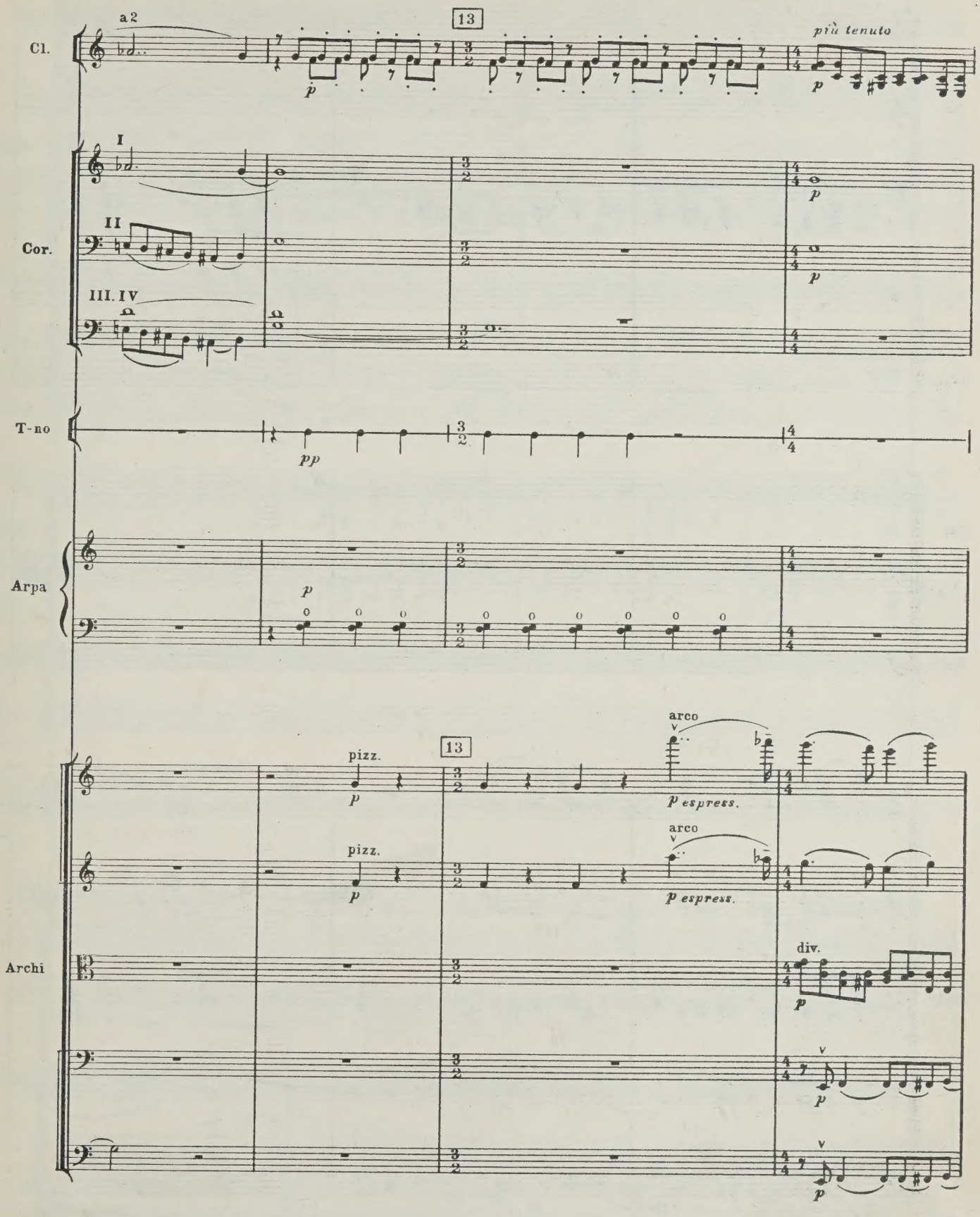

11
I solo
tranquillo
I solo
solo
I solo
tranquillo
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
11
Archi
unis.
div.

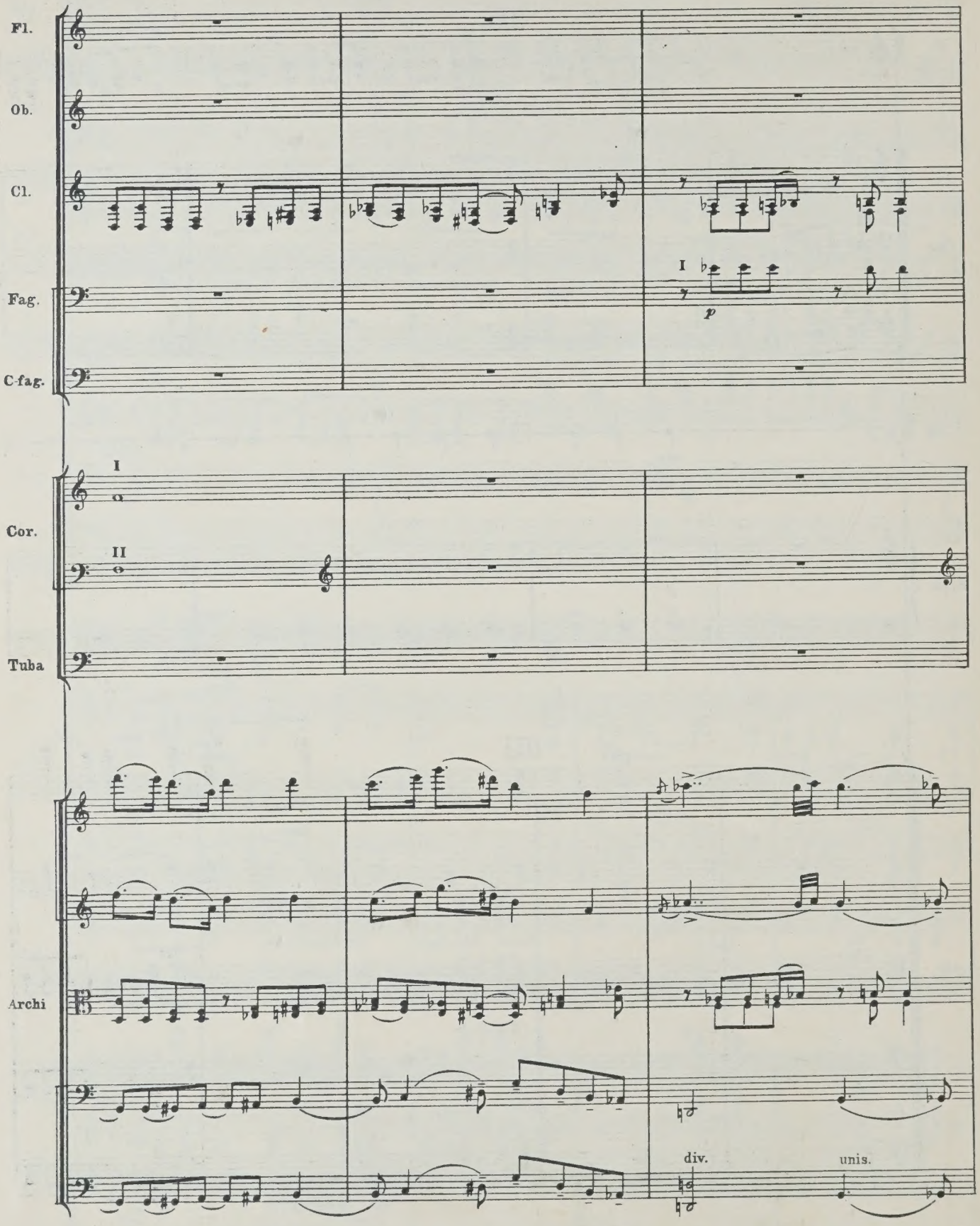

Ob.
C.ingl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Cassa
Piano
Arpa
Archi
a 2
mf
tranquillo
solo
mf
I
p
III
mf
mf
mf
mf
mf
mf
mf p
p
mf
mf
mf
p tranquillo
p tranquillo
p tranquillo
div.
f p
unis.
mf
f p

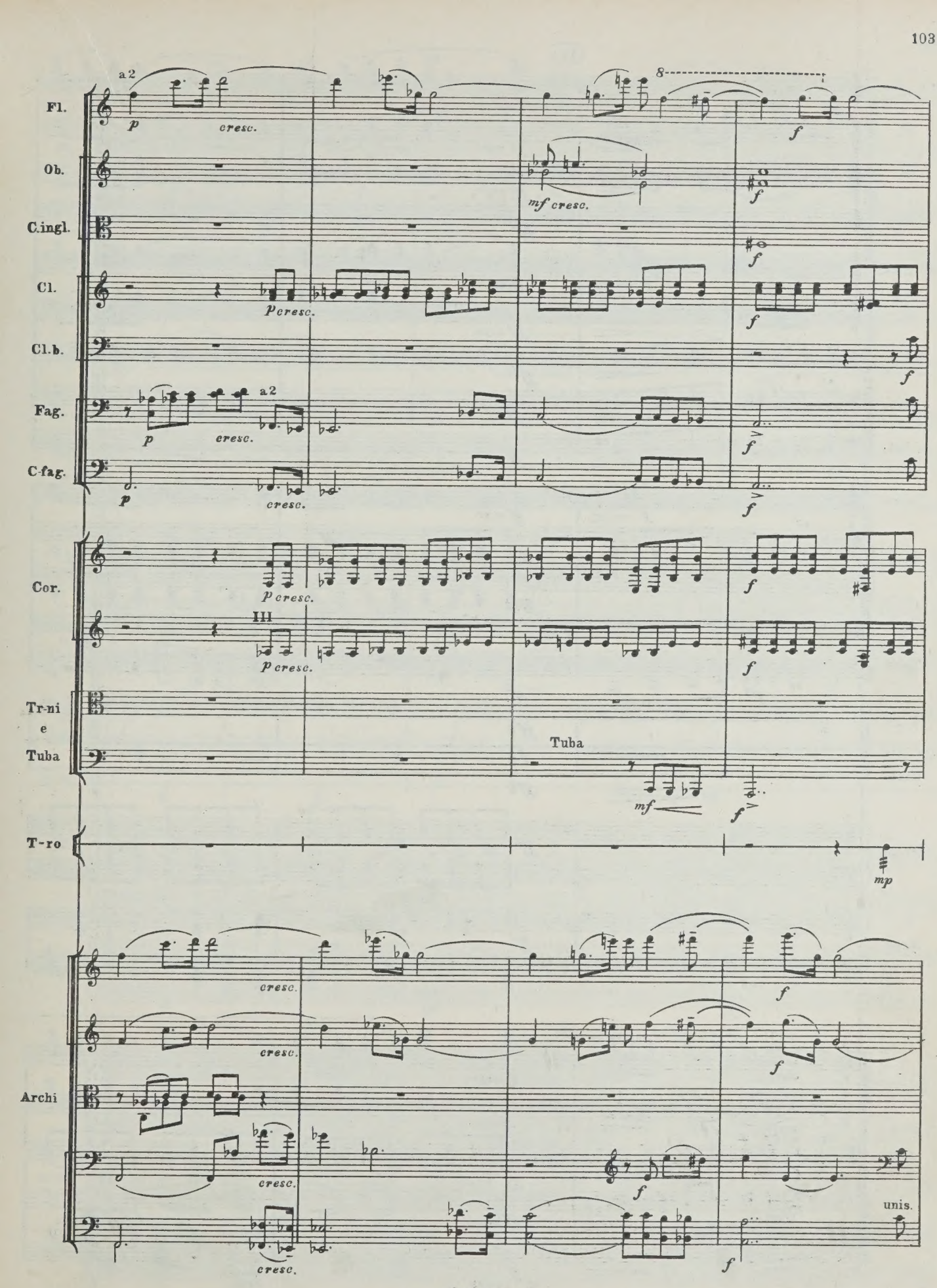

Ob.
C.ingl.
tranquillo
Cl.b.
a 2
Fag.
mf
p
Tr-be
III
Cor.
IV
Tr-ni
e
Tuba
Timp.
Cassa
Piano
Arpa
Archi
unis.

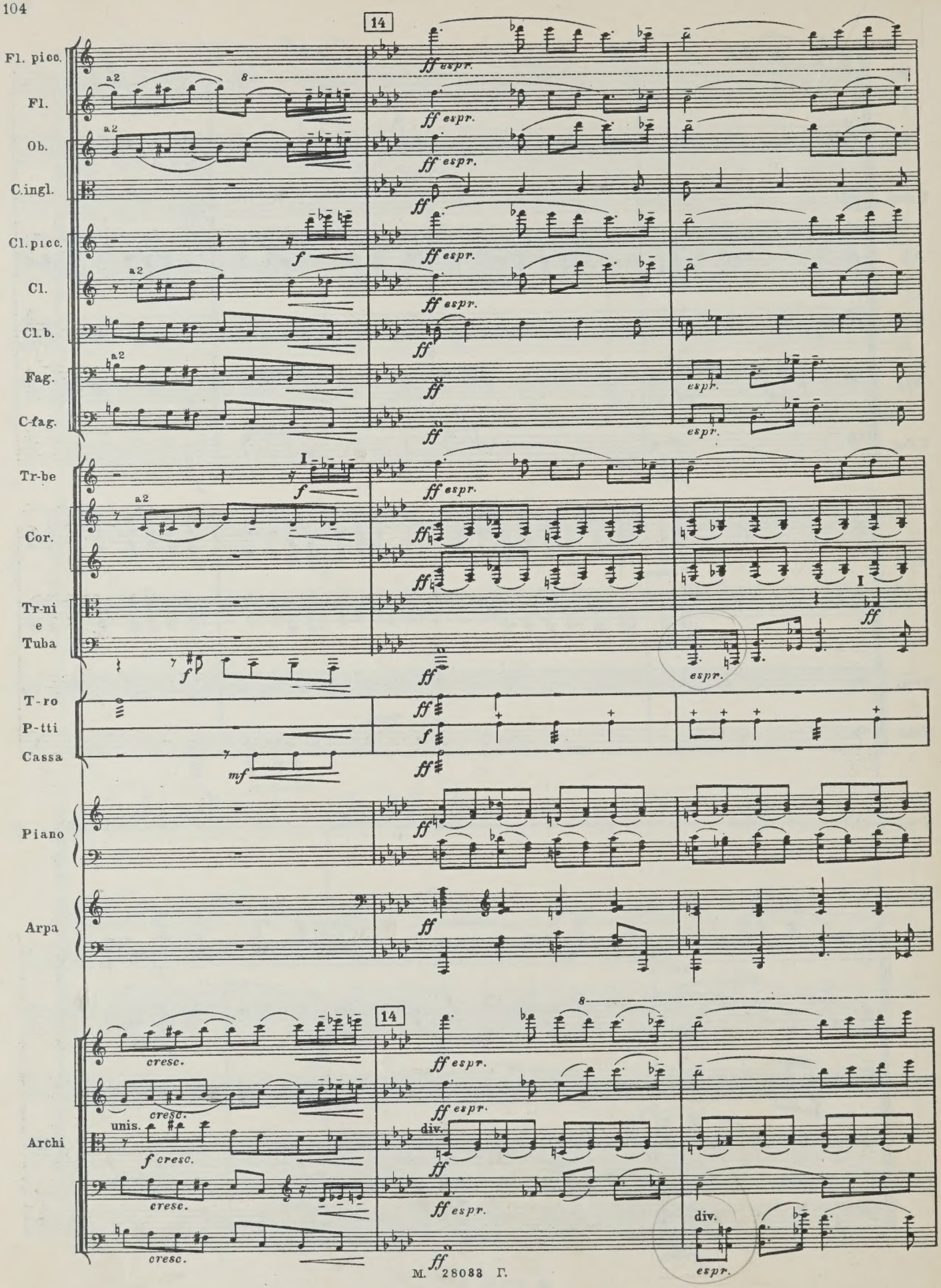
М. 28033 Г.

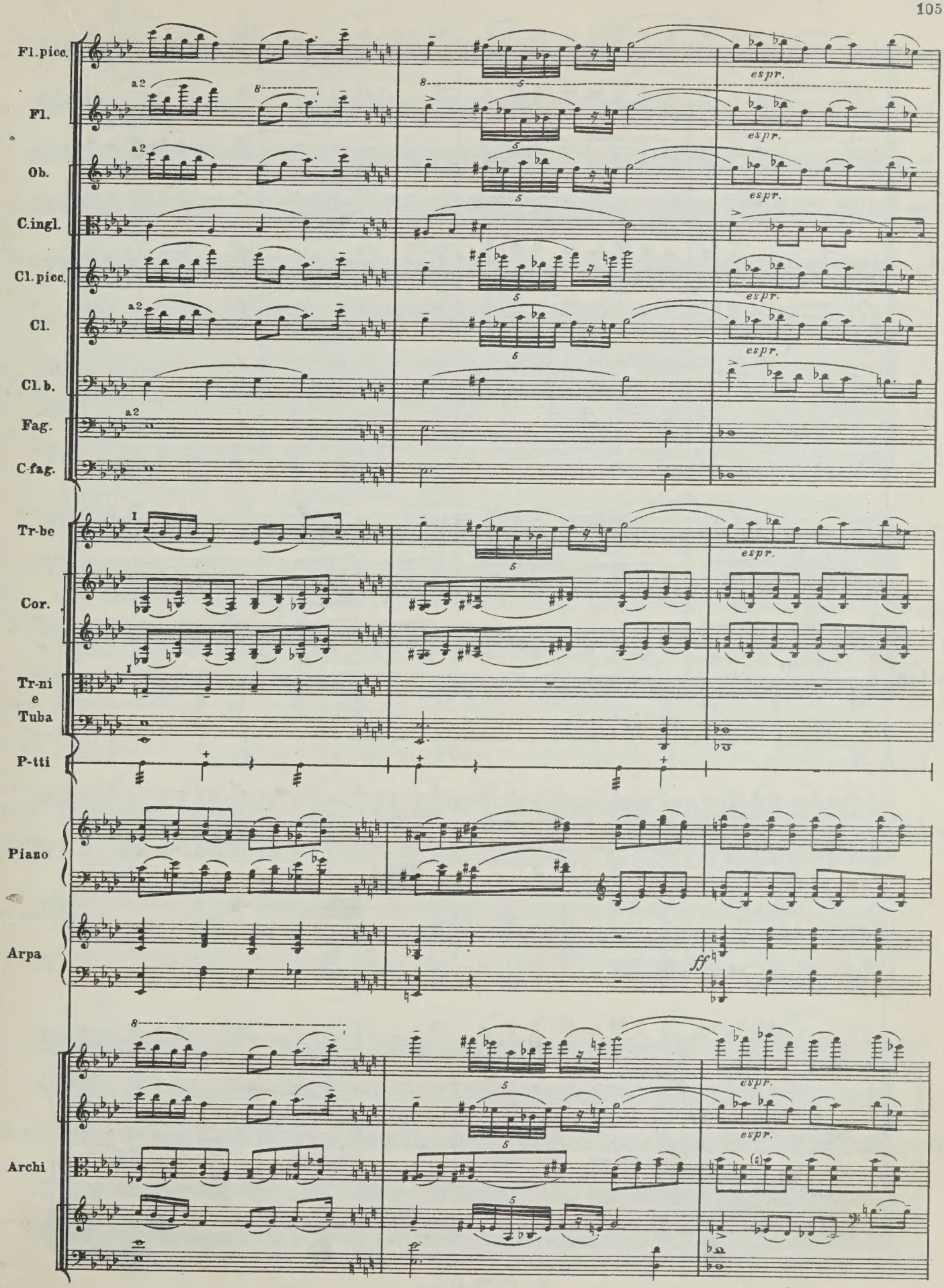

12
a 2
Fag.
Cor.
Cel.
Arpa
12
V-c.
C-b.
Cl.
a 2
I.II
III
IV
Cor.
Cel.
Arpa
V-c.
C-b.

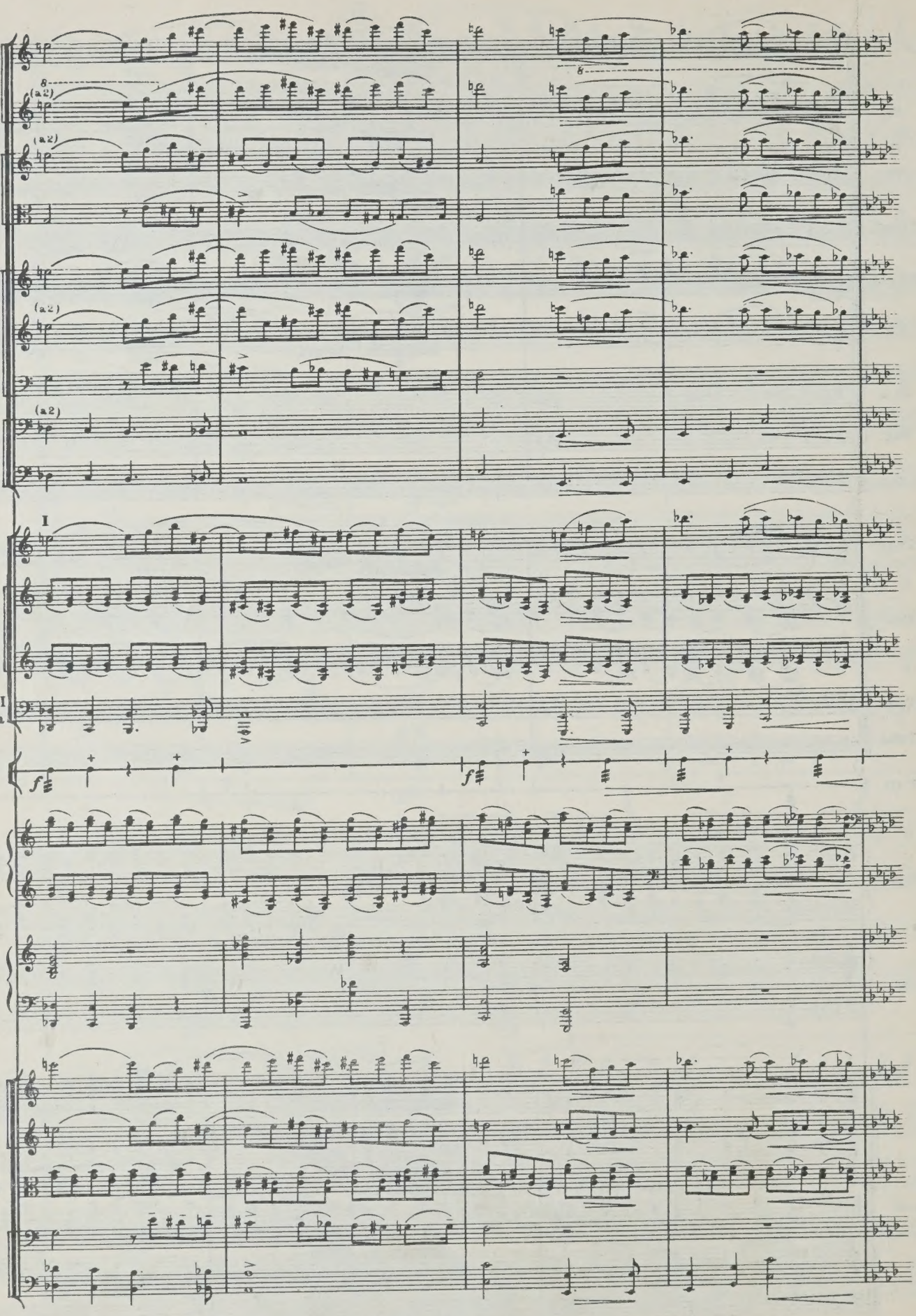

Cl.
a2
13
più tenuto
Cor.
I
II
III. IV
T-no
Arpa
Archi
pizz.
arco
p espress.
div.

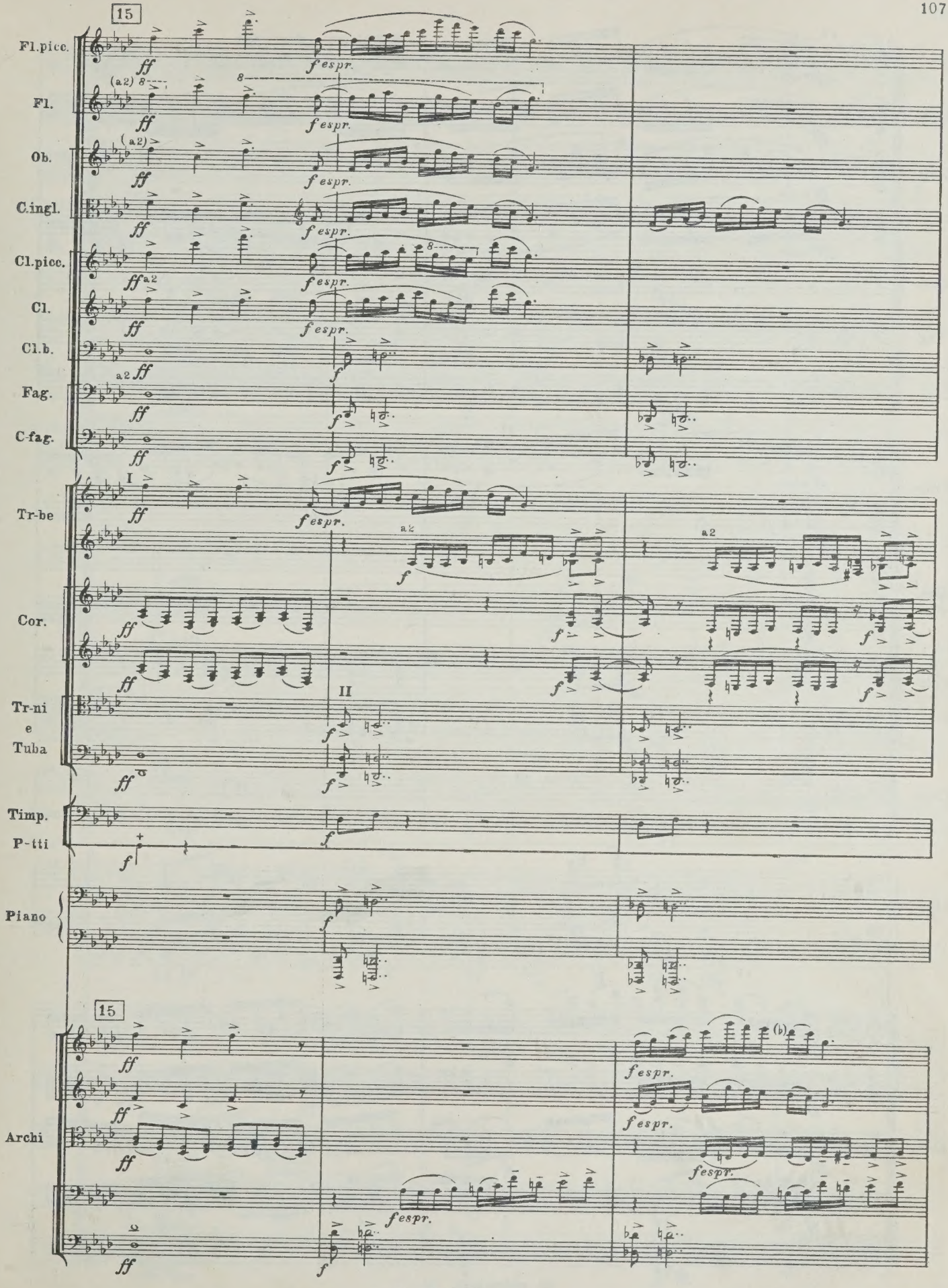

Fl.
Ob.
Cl.
Fag.
C-fag.
I
p
Cor.
I
II
Tuba
Archi
div.
unis.

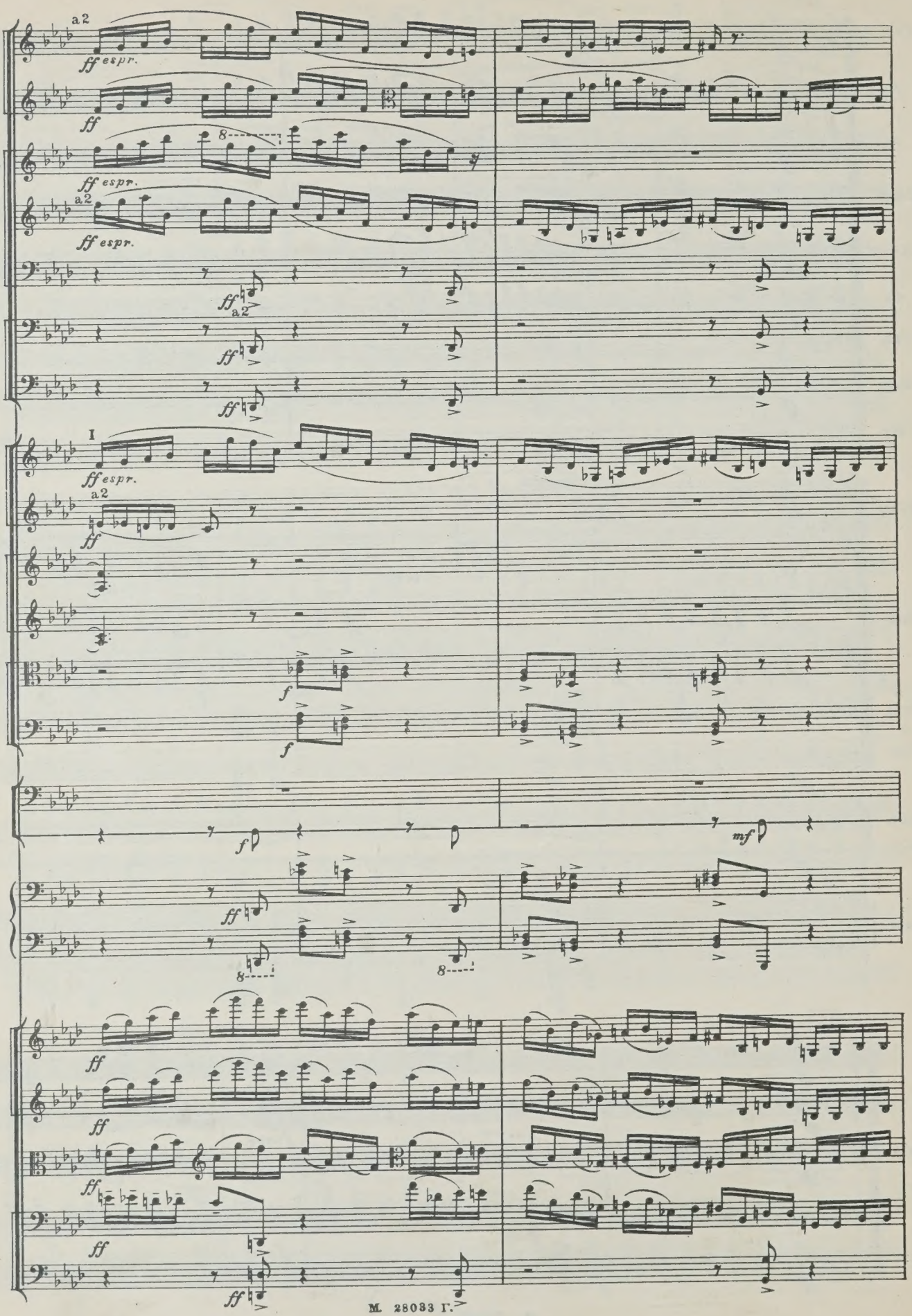

Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-ni
e
Tuba
T-ro
Archi
a2
8
p
cresc.
mf cresc.
f
III
Tuba
mf
mp
unis.

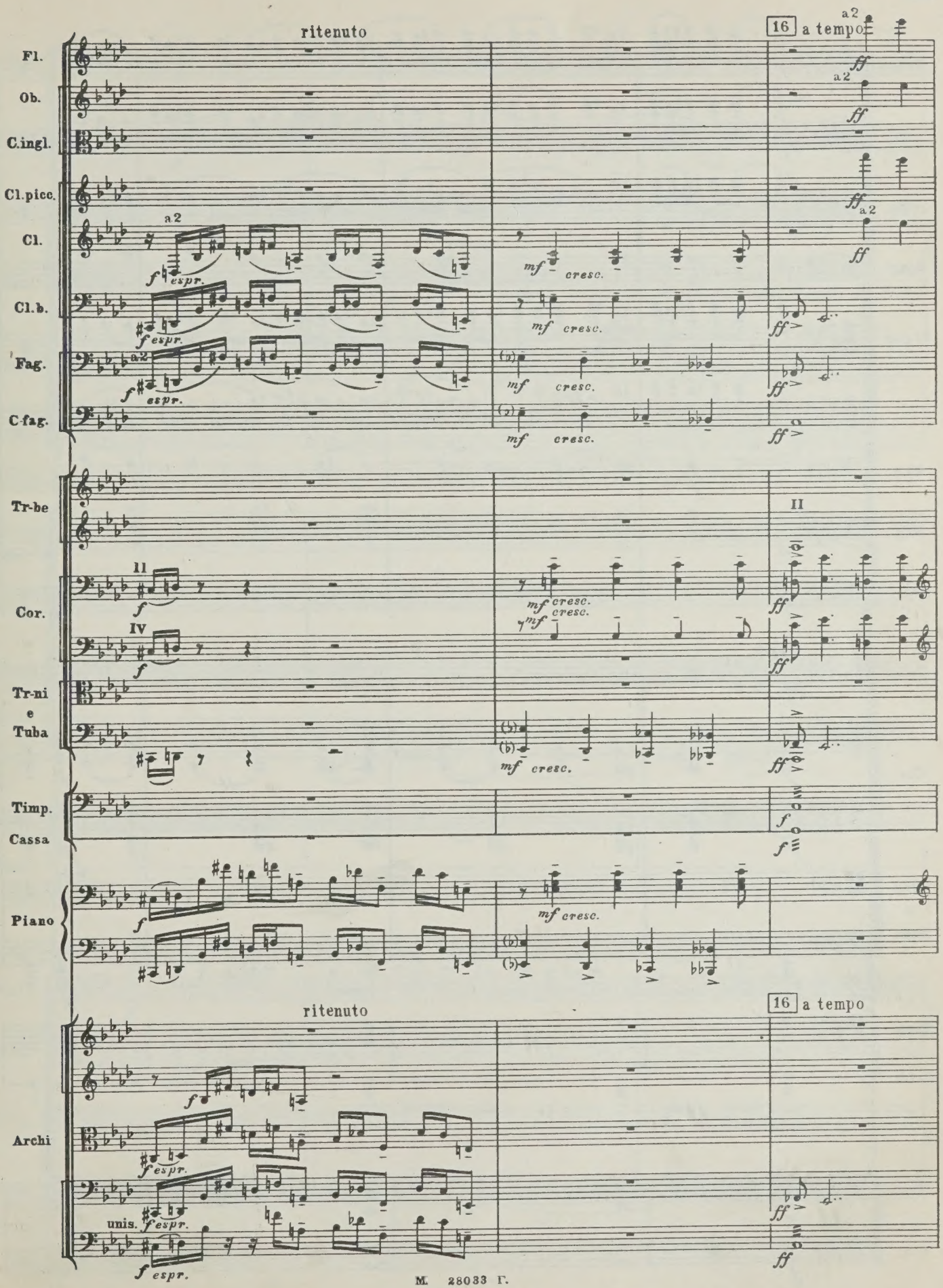

14
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
T-ro
P-tti
Cassa
Piano
Arpa
Archi
a2
ff espr.
espr.
cresc.
unis.
f cresc.
div.

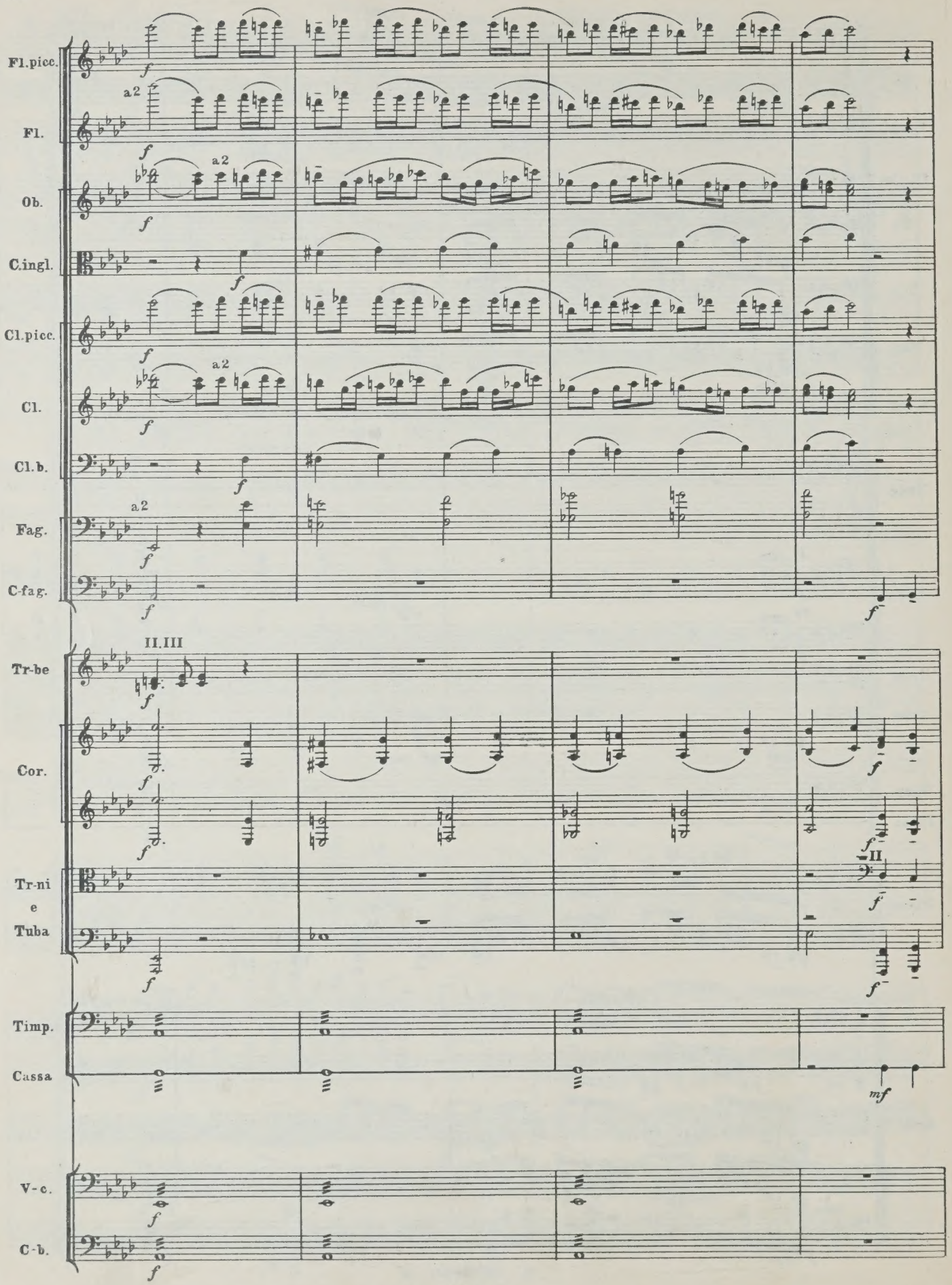

Fl. picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
P-tti
Piano
Arpa
Archi
a2
espr.
ff

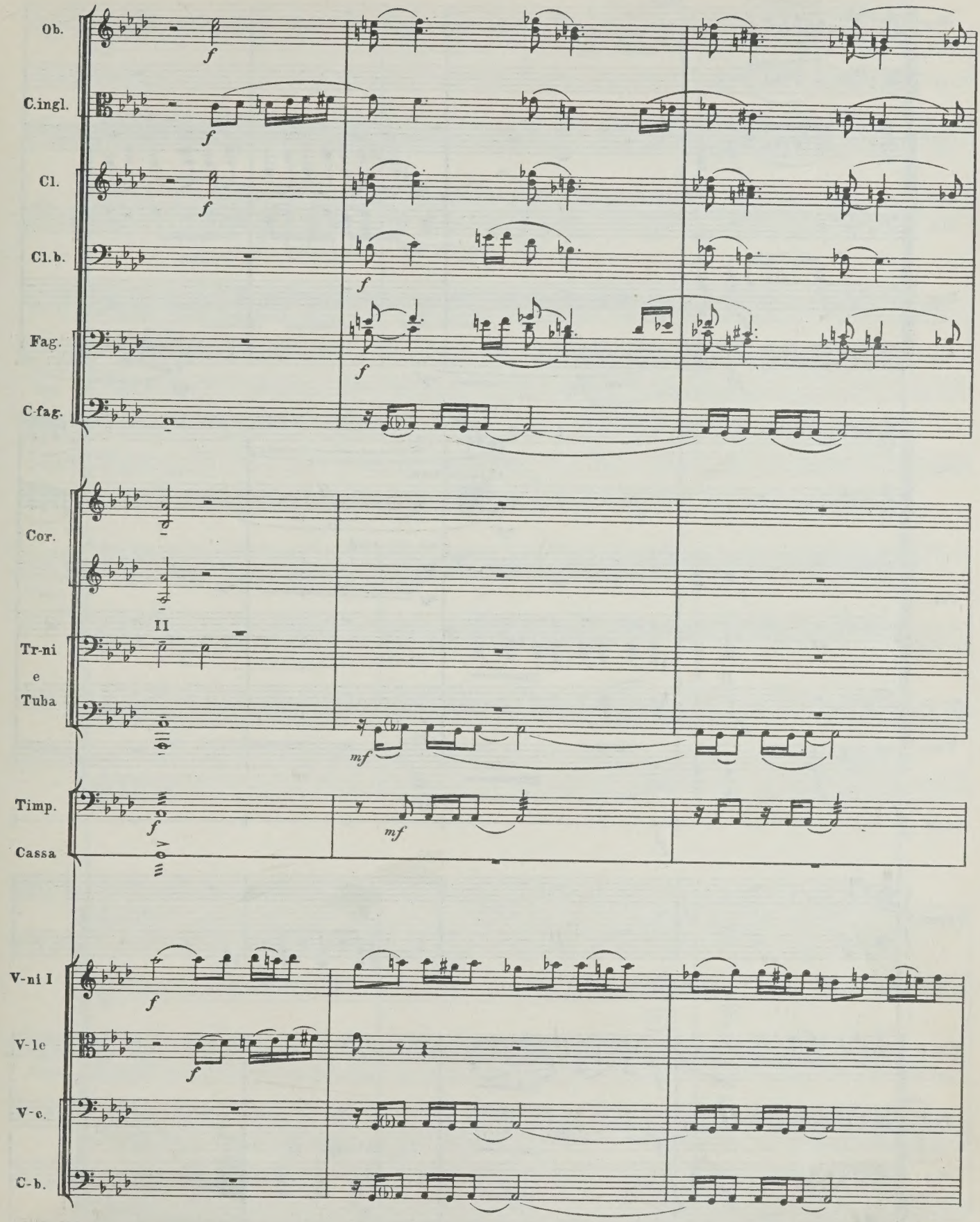

Fl.picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
I
Tr-be
Cor.
Tr-neIII
e Tuba
P-tti
Piano
Arpa
Archi

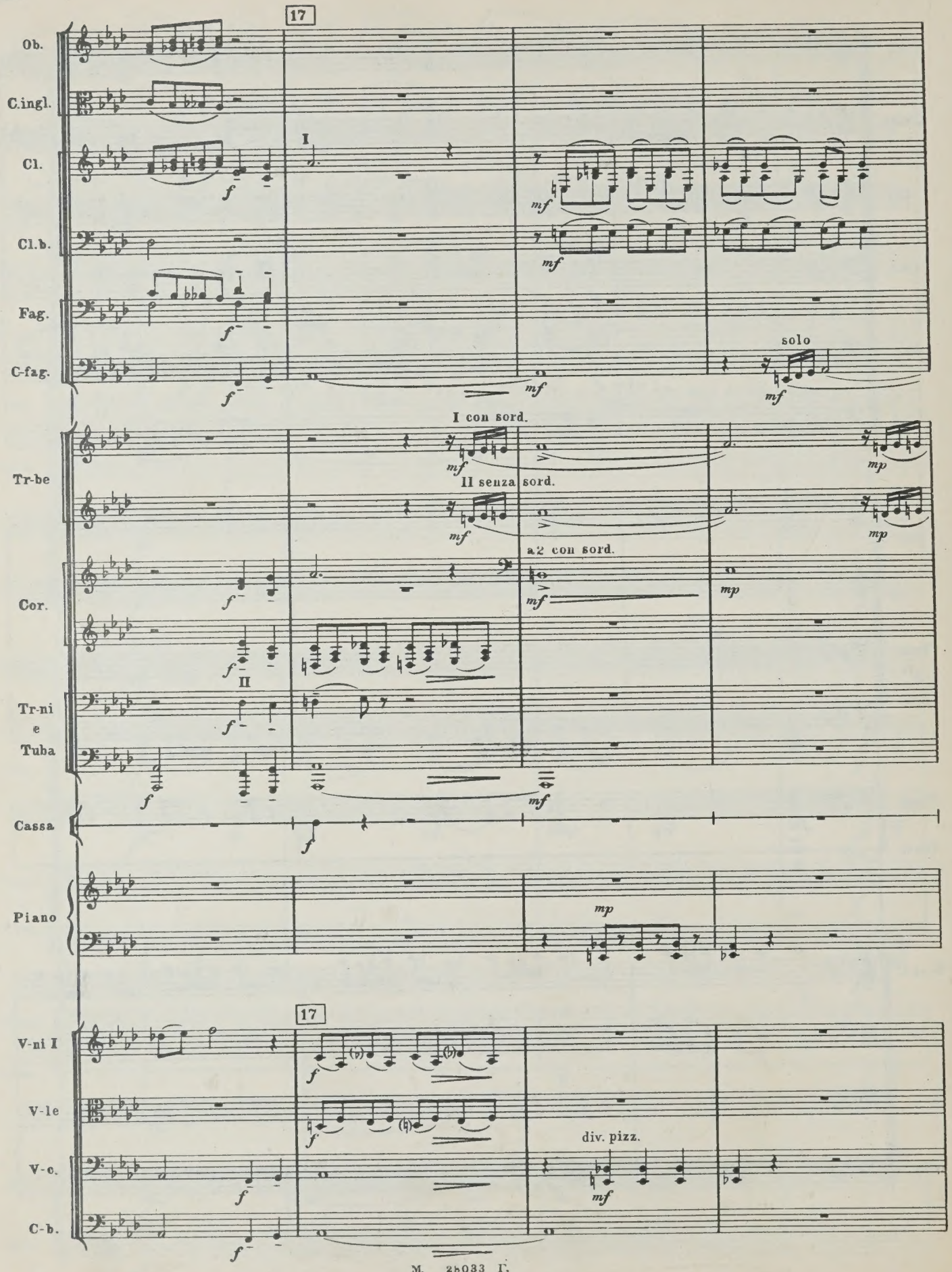

15
Fl.picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp. P-tti
Piano
Archi
ff
f espr.
a2
I
II

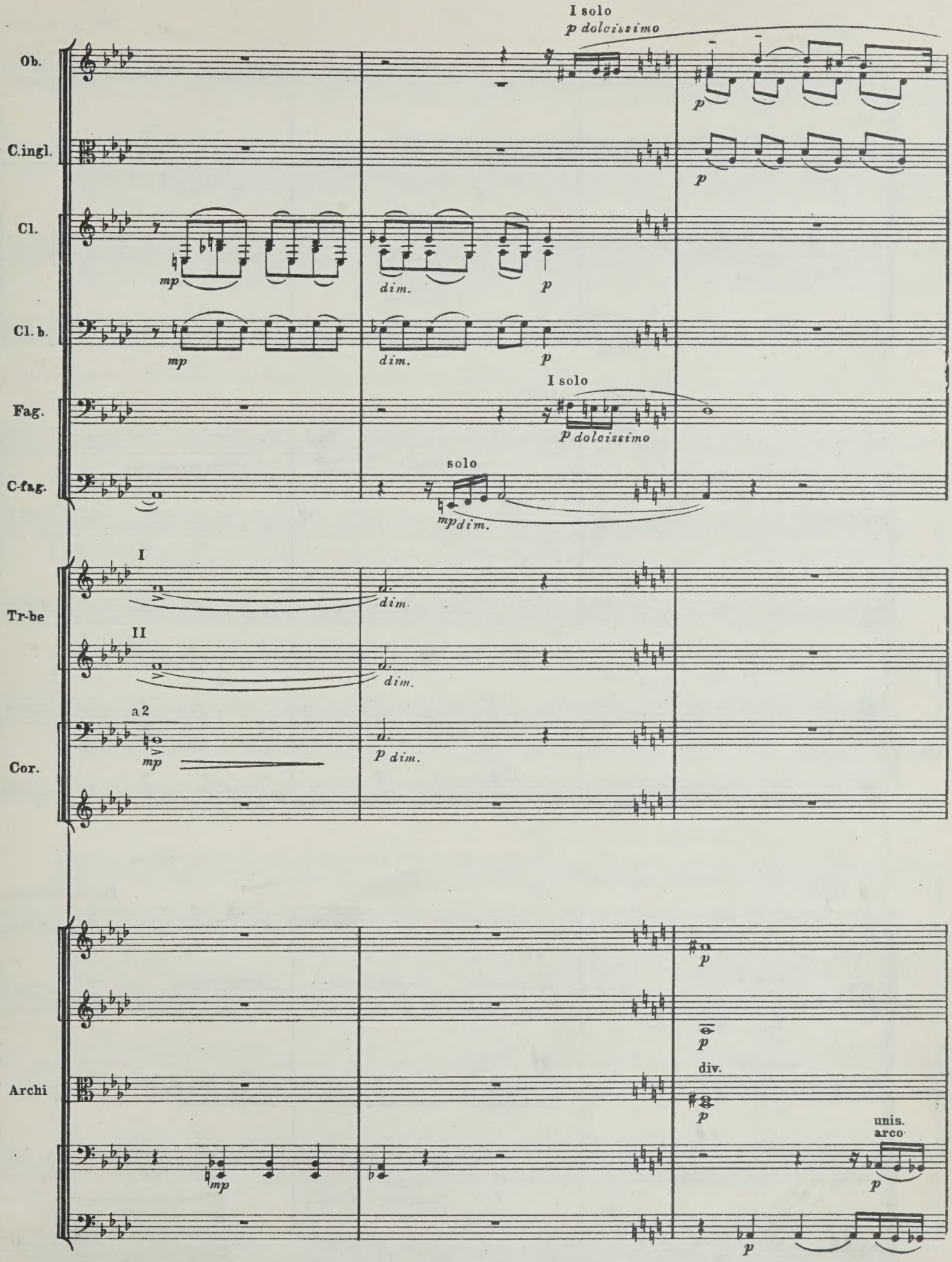

Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Cassa
Piano
Archi
a2
ff espr.
ff
I
f
mf

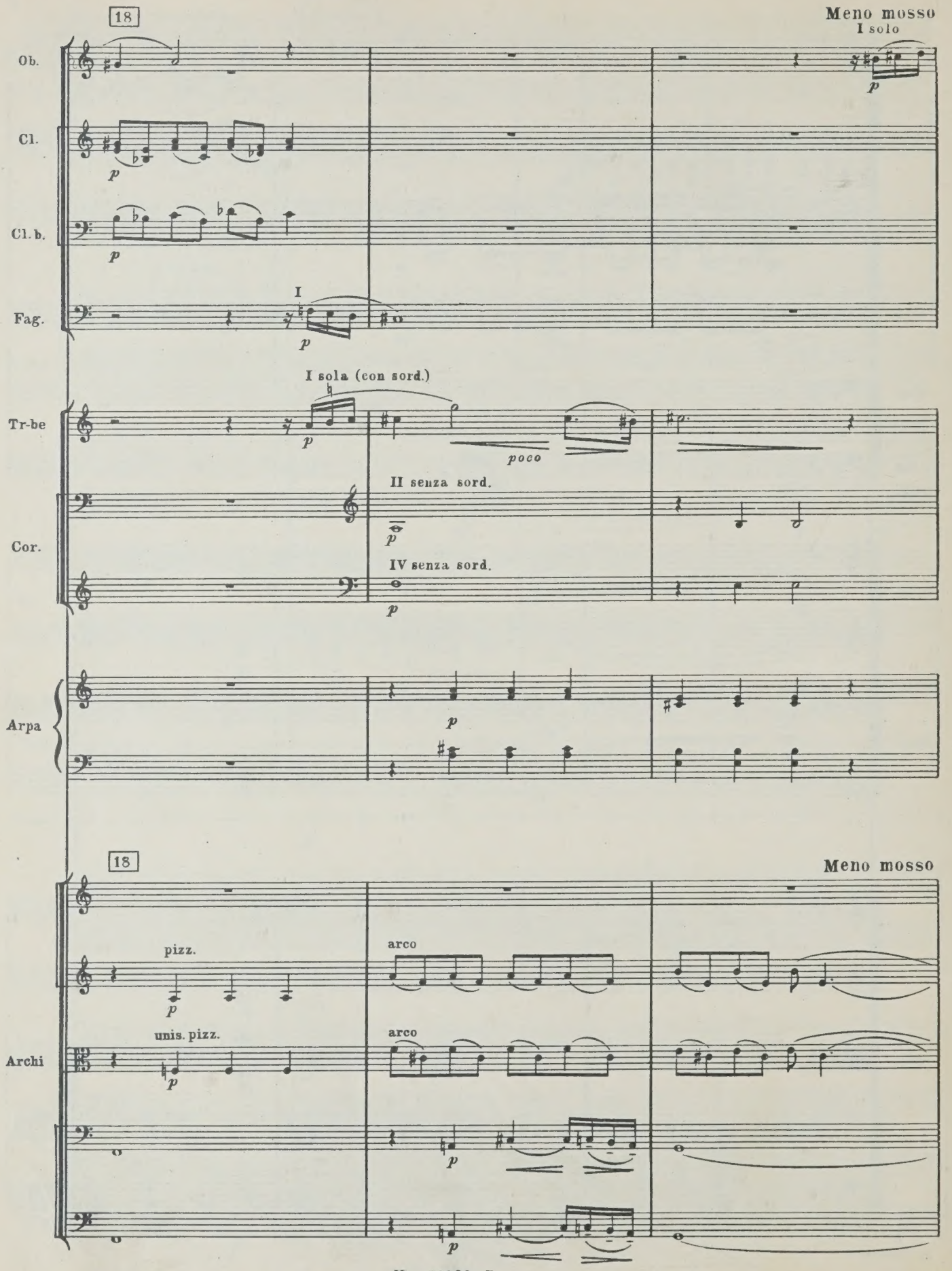

ritenuto
16 a tempo
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Cassa
Piano
Archi
a2
espr.
unis.
cresc.
II
IV
M. 28033 Г.

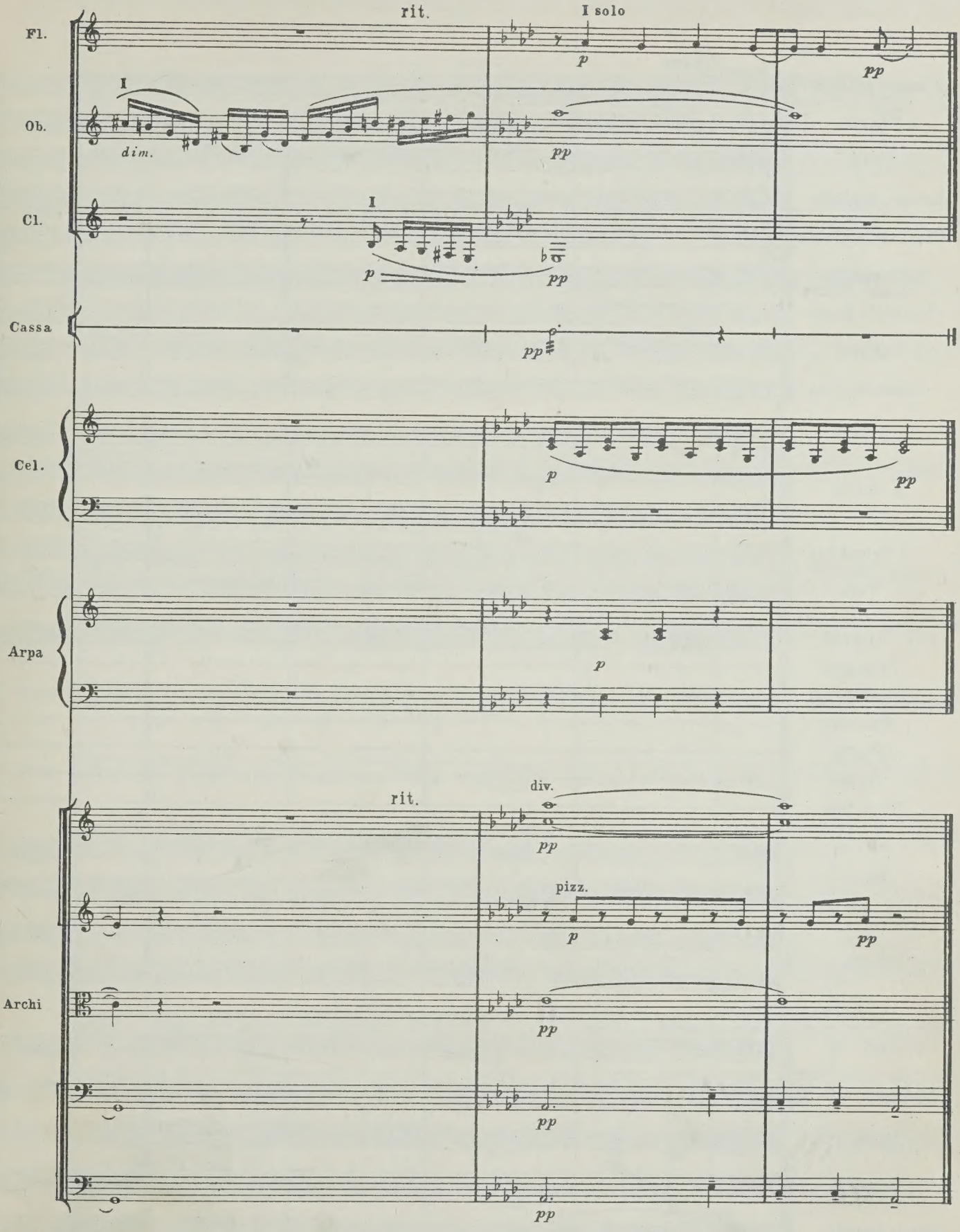

Fl.picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Cassa
V-c.
C-b.
a2
II.III
II


Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
II
Tr-ni
e
Tuba
Timp.
Cassa
V-ni I
V-le
V-c.
C-b.
f
mf

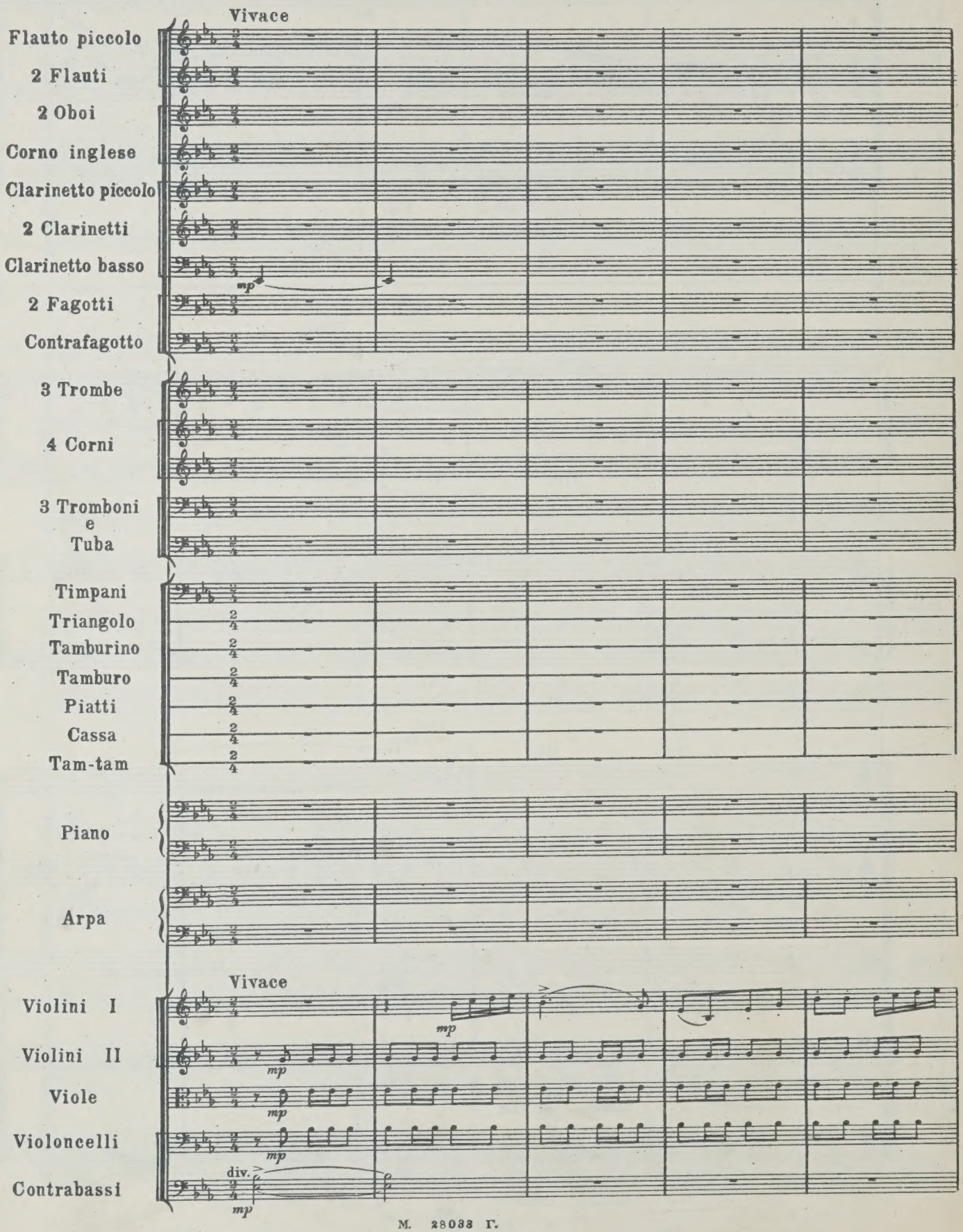

17
Ob.
C.ingl.
Cl.
I
Cl.b.
Fag.
C-fag.
solo
I con sord.
Tr-be
II senza sord.
a2 con sord.
Cor.
II
Tr-ni
e
Tuba
Cassa
Piano
17
V-ni I
V-le
div. pizz.
V-c.
C-b.

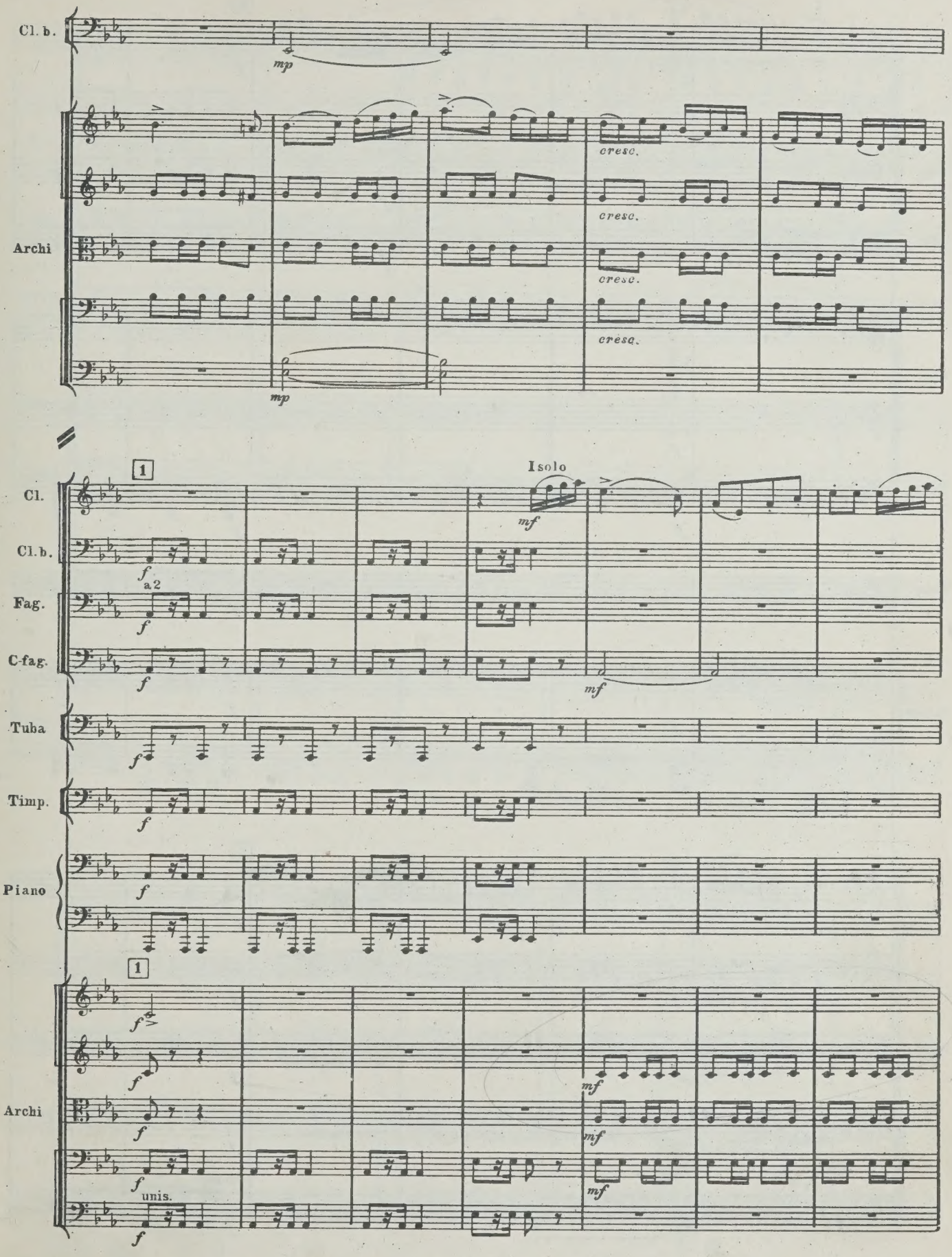

I solo
p dolcissimo
Ob.
C.ingl.
Cl.
mp
dim.
p
Cl. b.
Fag.
I solo
p dolcissimo
C-fag.
solo
mp dim.
I
II
Tr-be
Cor.
a 2
mp
p dim.
Archi
div.
unis.
arco

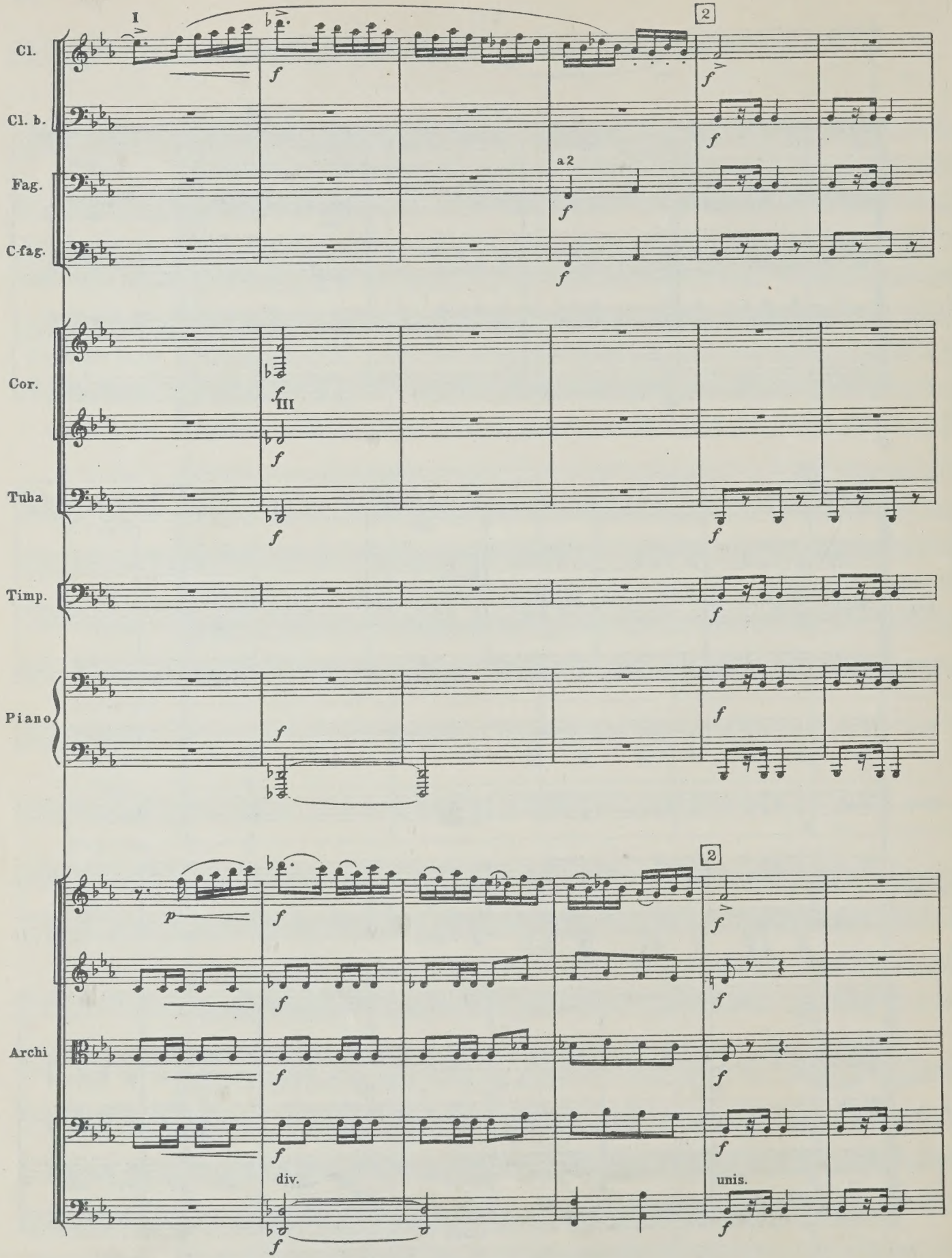

18
Meno mosso
I solo
Ob.
Cl.
Cl. b.
Fag.
I
I sola (con sord.)
Tr-be
poco
II senza sord.
Cor.
IV senza sord.
Arpa
18
Meno mosso
pizz.
arco
unis. pizz.
arco
Archi

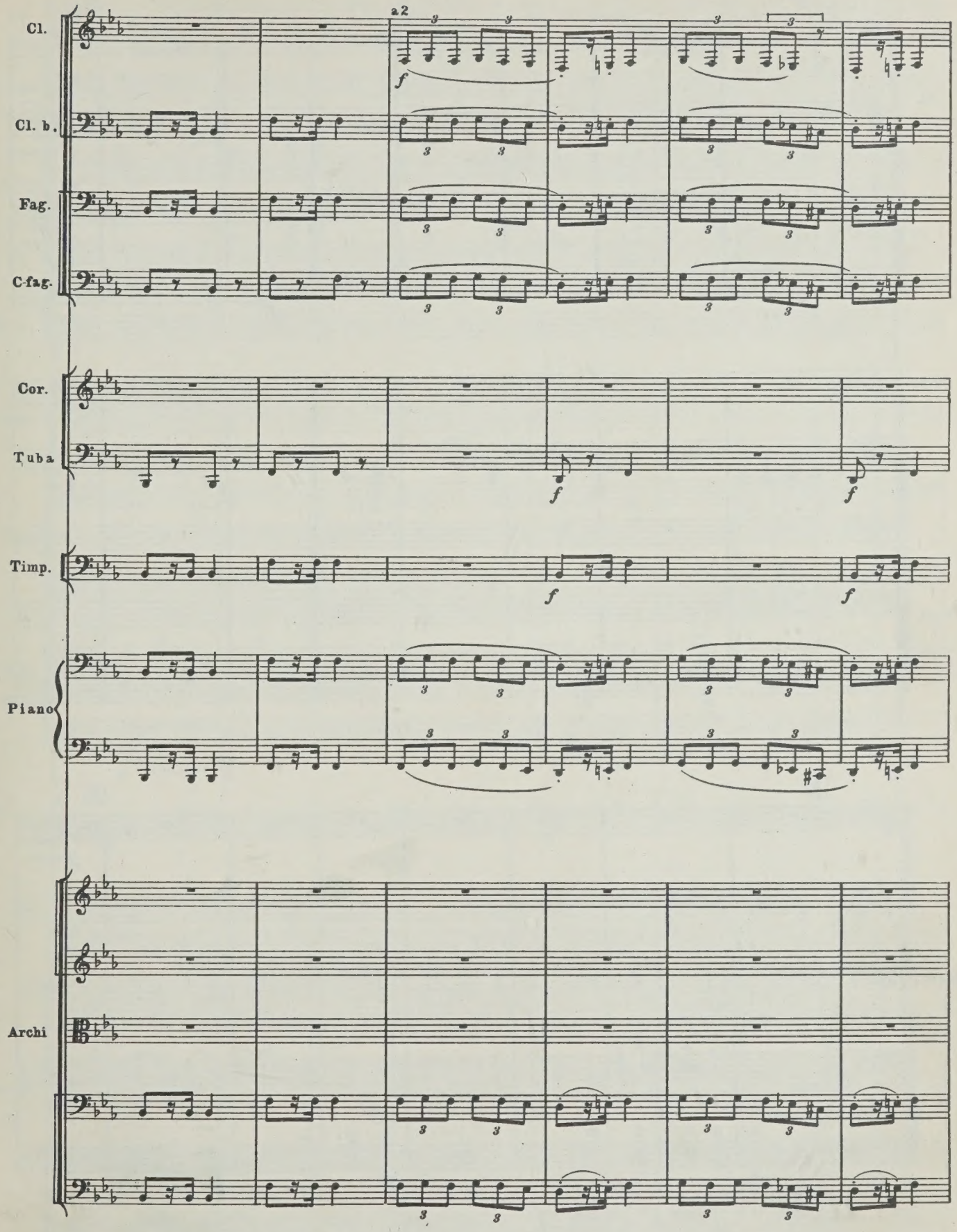

rit.
I solo
Fl.
Ob.
Cl.
Cassa
Cel.
Arpa
Archi
I
dim.
p
pp
div.
pizz.

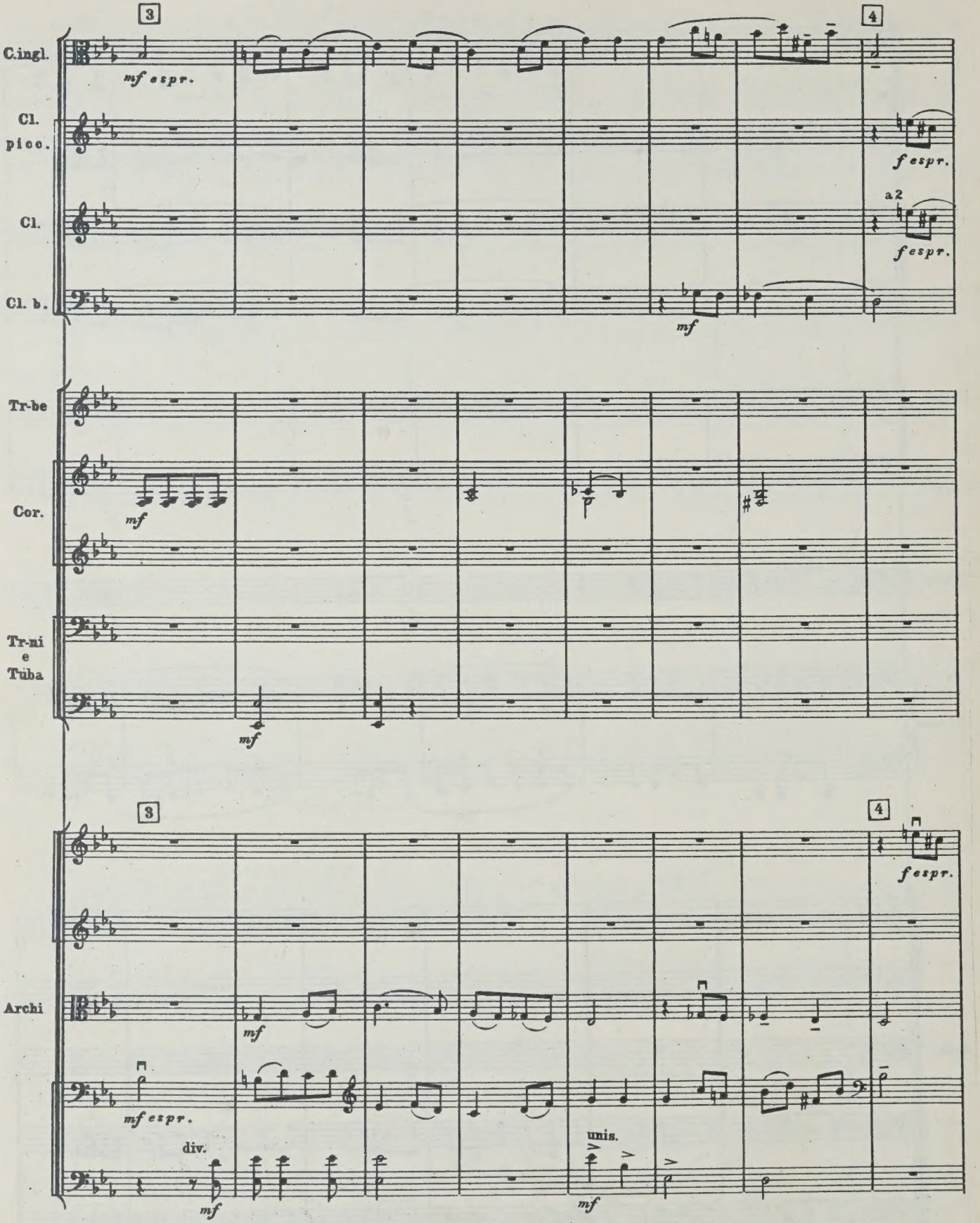
III

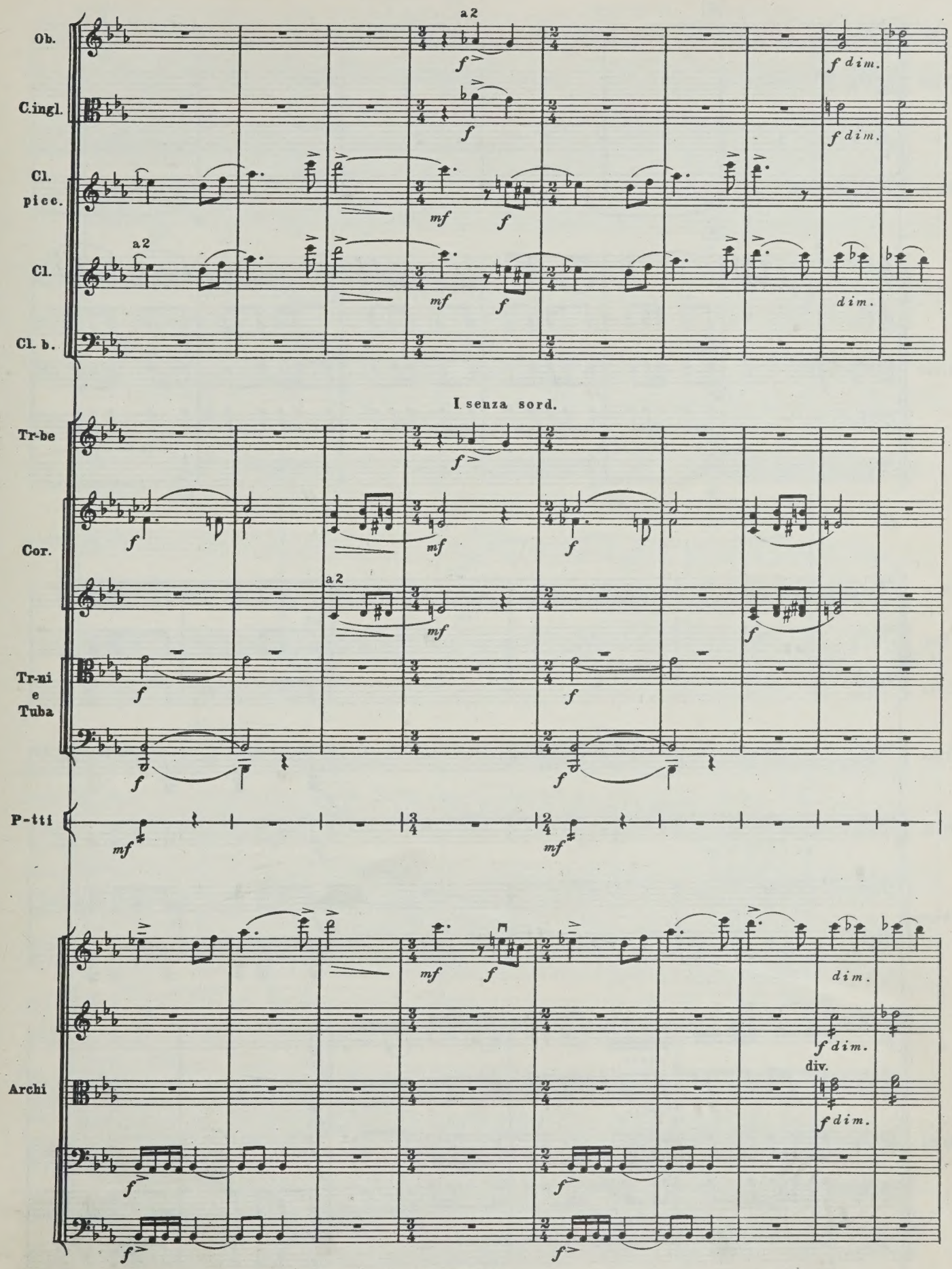

Vivace
Flauto piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo
2 Clarinetti
Clarinetto basso
2 Fagotti
Contrafagotto
mp
3 Trombe
4 Corni
3 Tromboni
e
Tuba
Timpani
Triangolo
Tamburino
Tamburo
Piatti
Cassa
Tam-tam
Piano
Arpa
Vivace
Violini I
Violini II
Viole
Violoncelli
Contrabassi
mp
div.

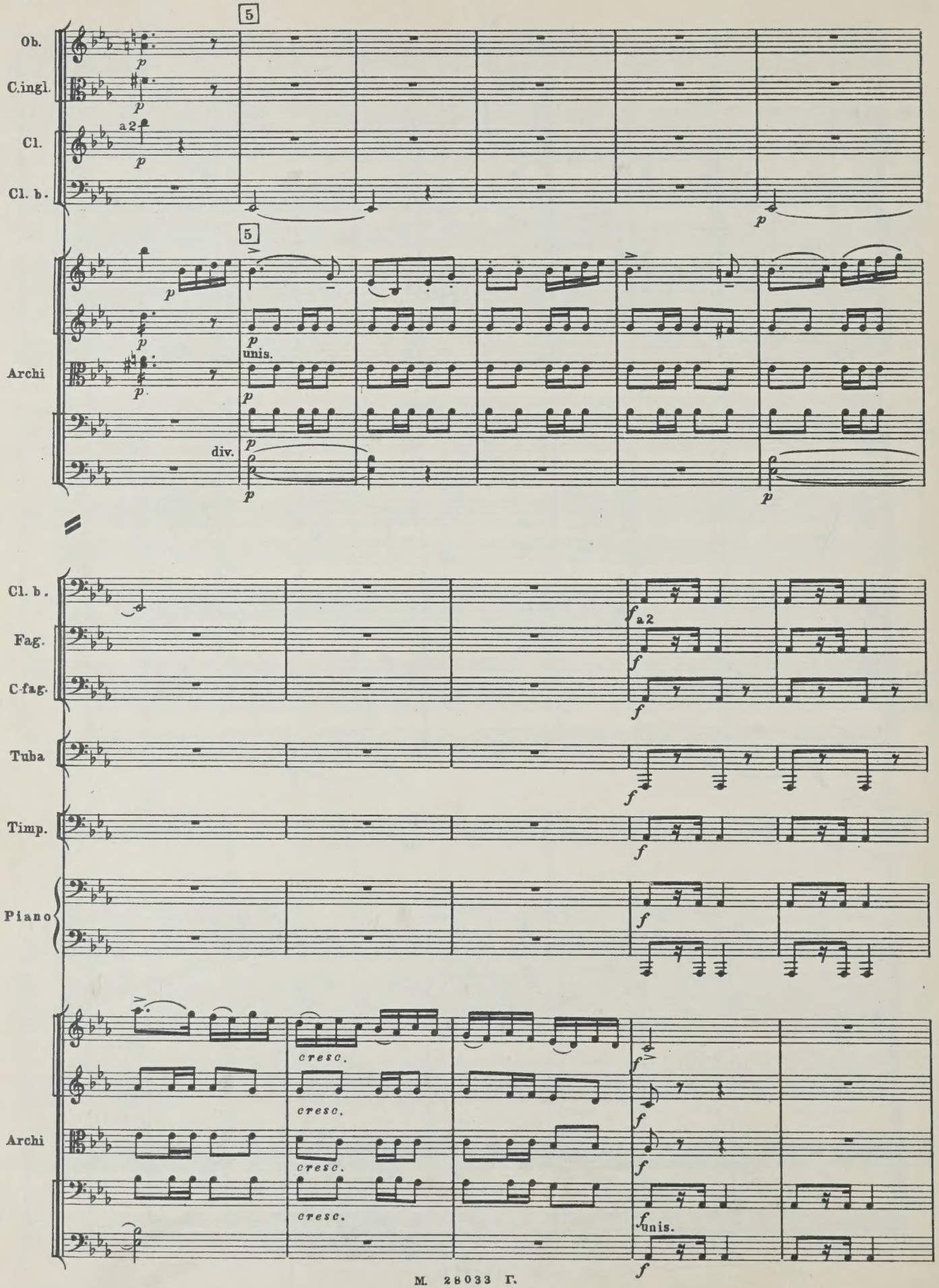

Cl. b.
mp
Archi
cresc.
cresc.
cresc.
cresc.
mp
1
Isolo
Cl.
Cl. b.
Fag.
C-fag.
Tuba
Timp.
Piano
Archi
f
a 2
mf
unis.

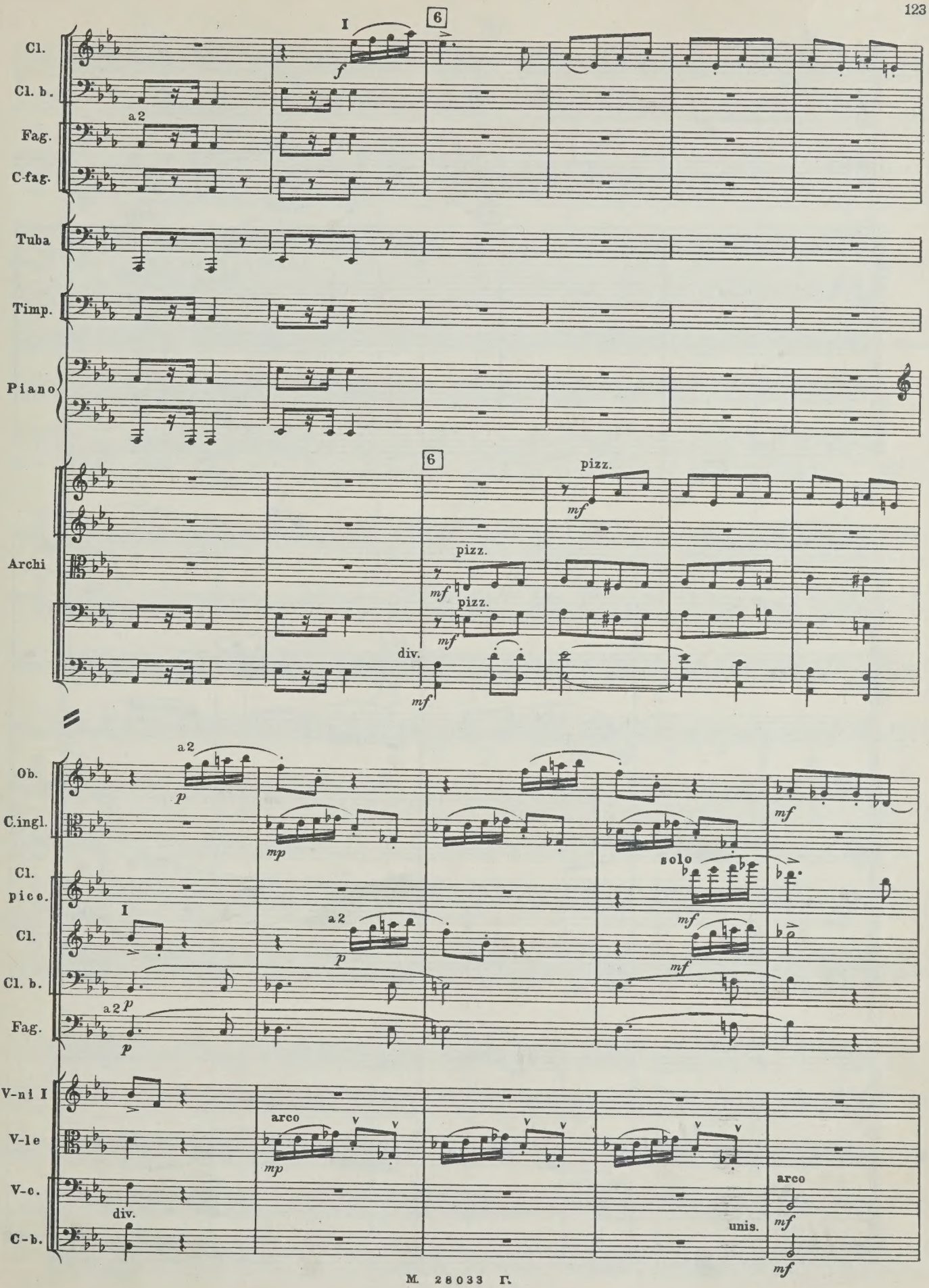

I
2
Cl.
Cl. b.
Fag.
C-fag.
a 2
Cor.
III
Tuba
Timp.
Piano
Archi
div.
unis.

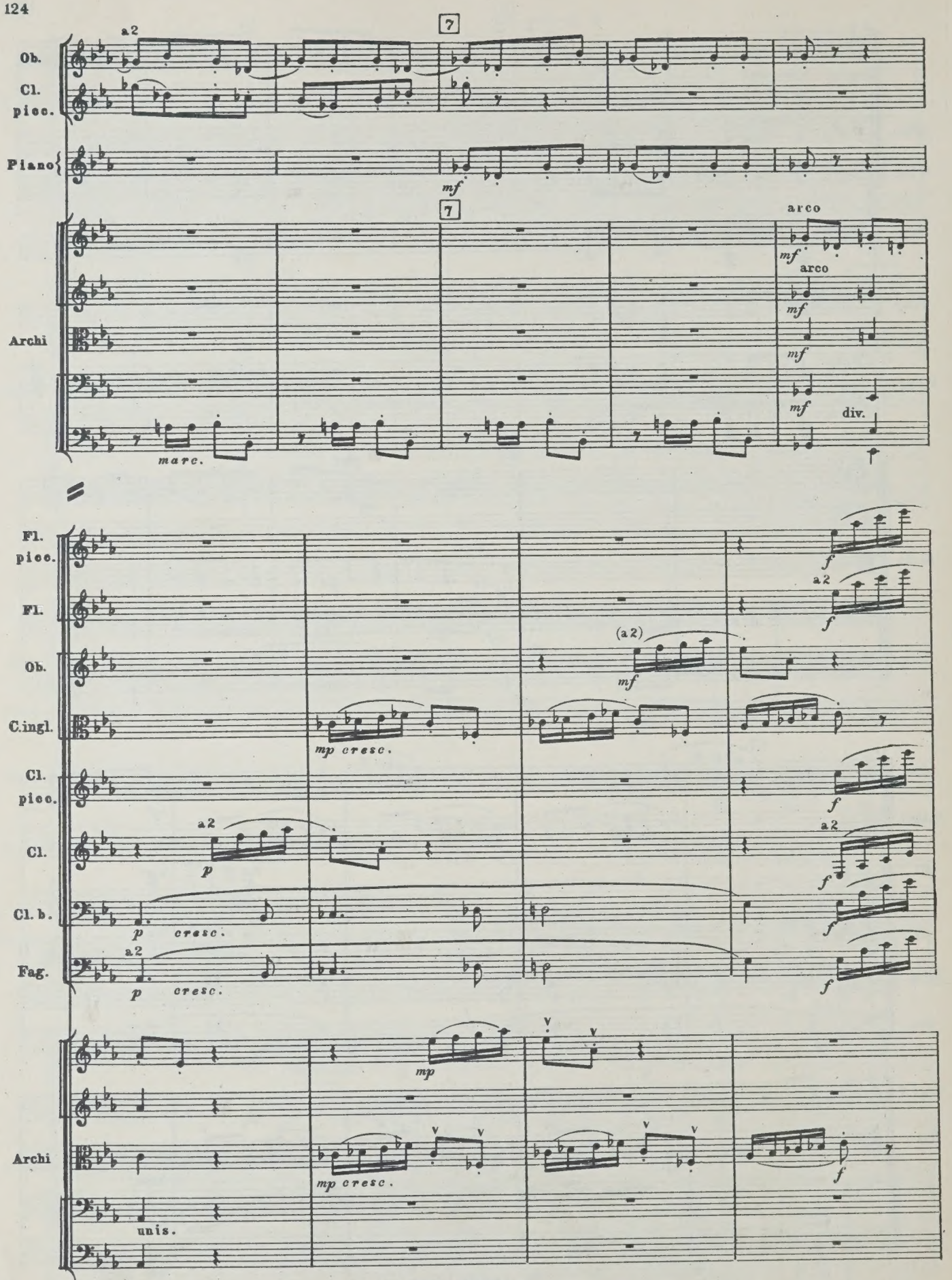

Cl.
a2
Cl. b.
Fag.
C-fag.
Cor.
Tuba
Timp.
Piano
Archi

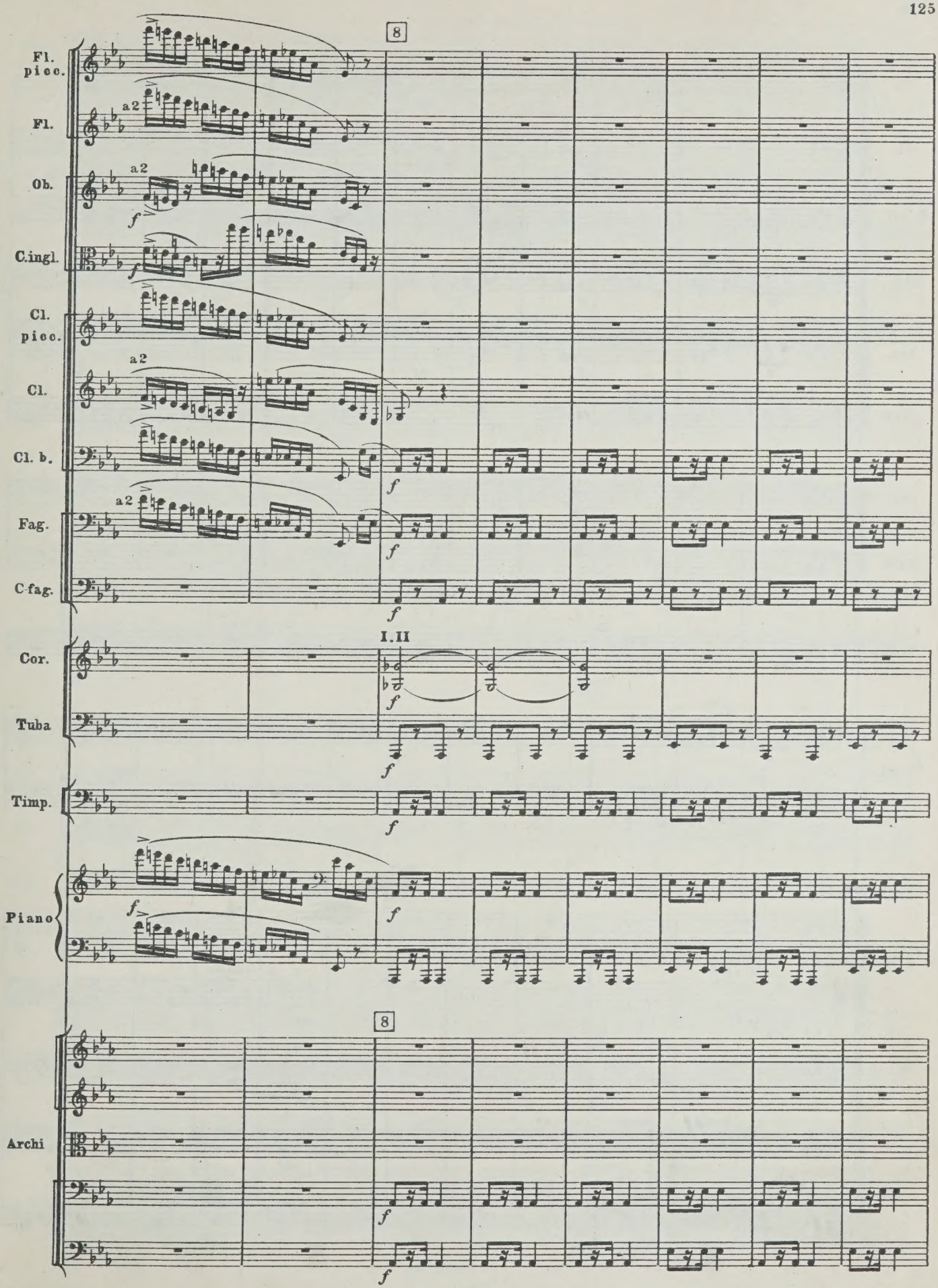

3
4
C.ingl.
mf espr.
Cl.
picc.
f espr.
Cl.
a2
f espr.
Cl. b.
mf
Tr-be
mf
Cor.
Tr-ni
e
Tuba
mf
3
4
f espr.
Archi
mf
mf espr.
div.
mf
unis.
mf

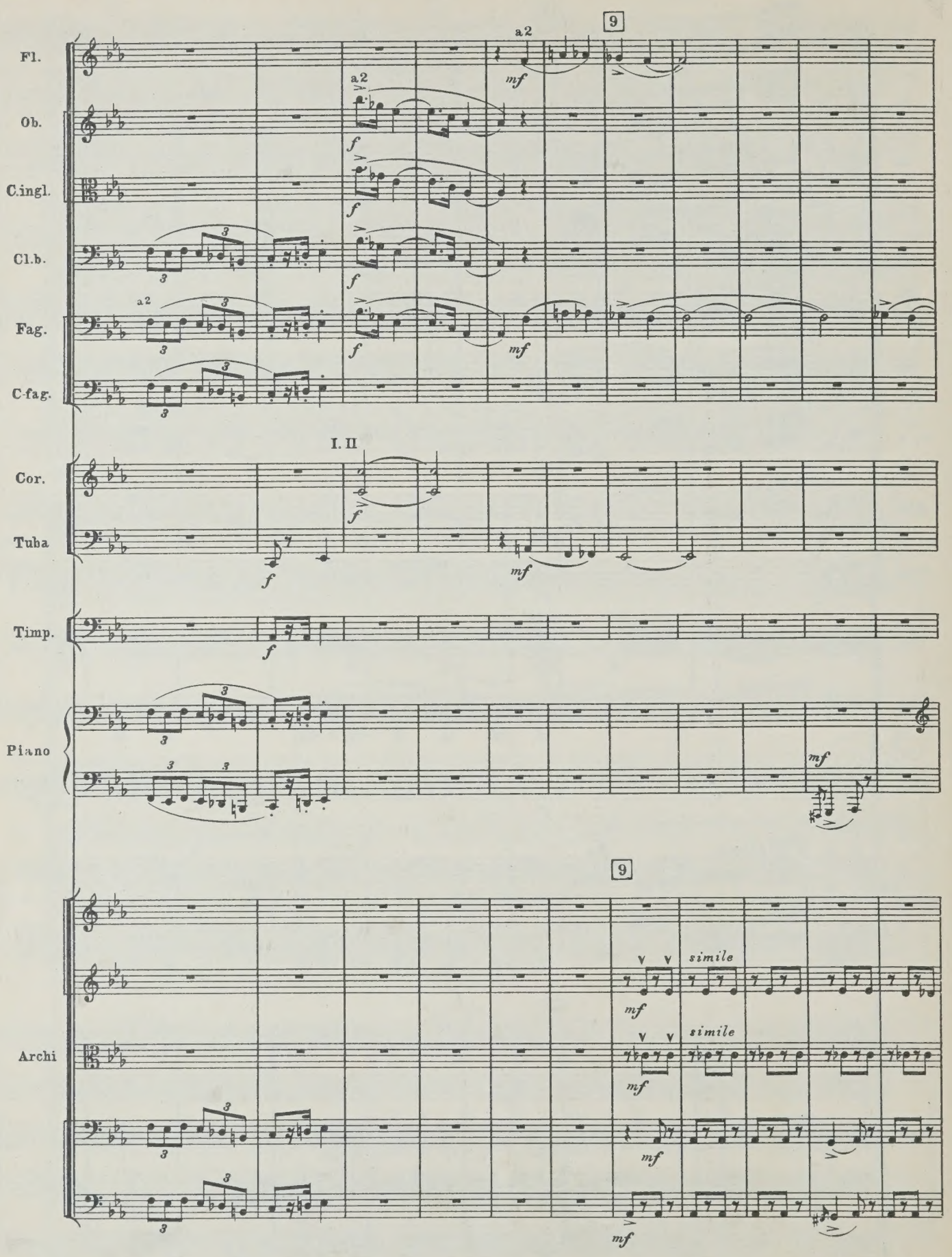

Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
a2
I senza sord.
Tr-be
Cor.
Tr-ni e Tuba
P-tti
Archi
div.
f dim.
dim.
mf
f

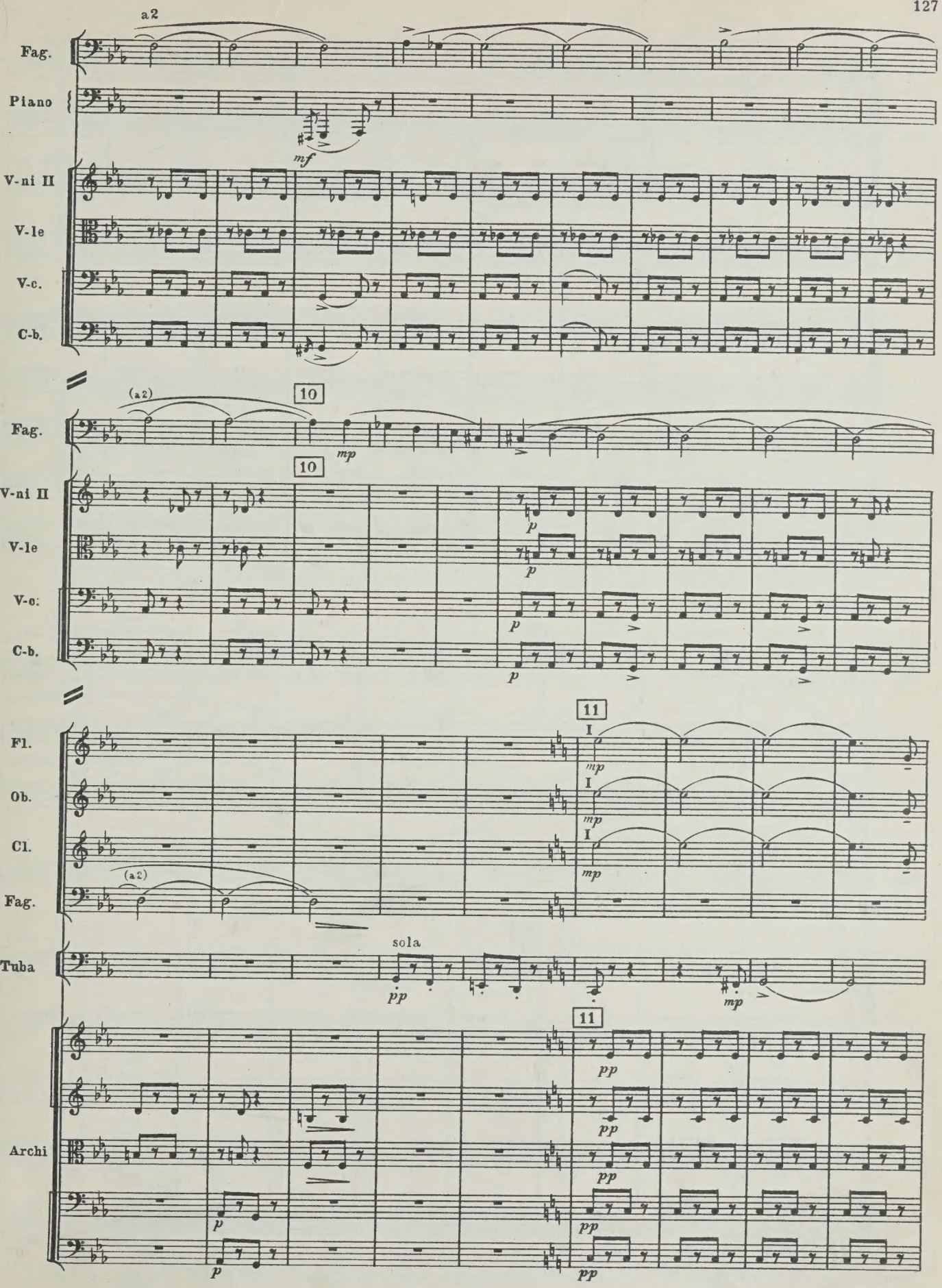

Ob.
C.ingl.
Cl.
a 2
Cl. b.
5
5
Archi
unis.
div.
Cl. b.
Fag.
C-fag.
a 2
Tuba
Timp.
Piano
Archi
cresc.
cresc.
cresc.
unis.

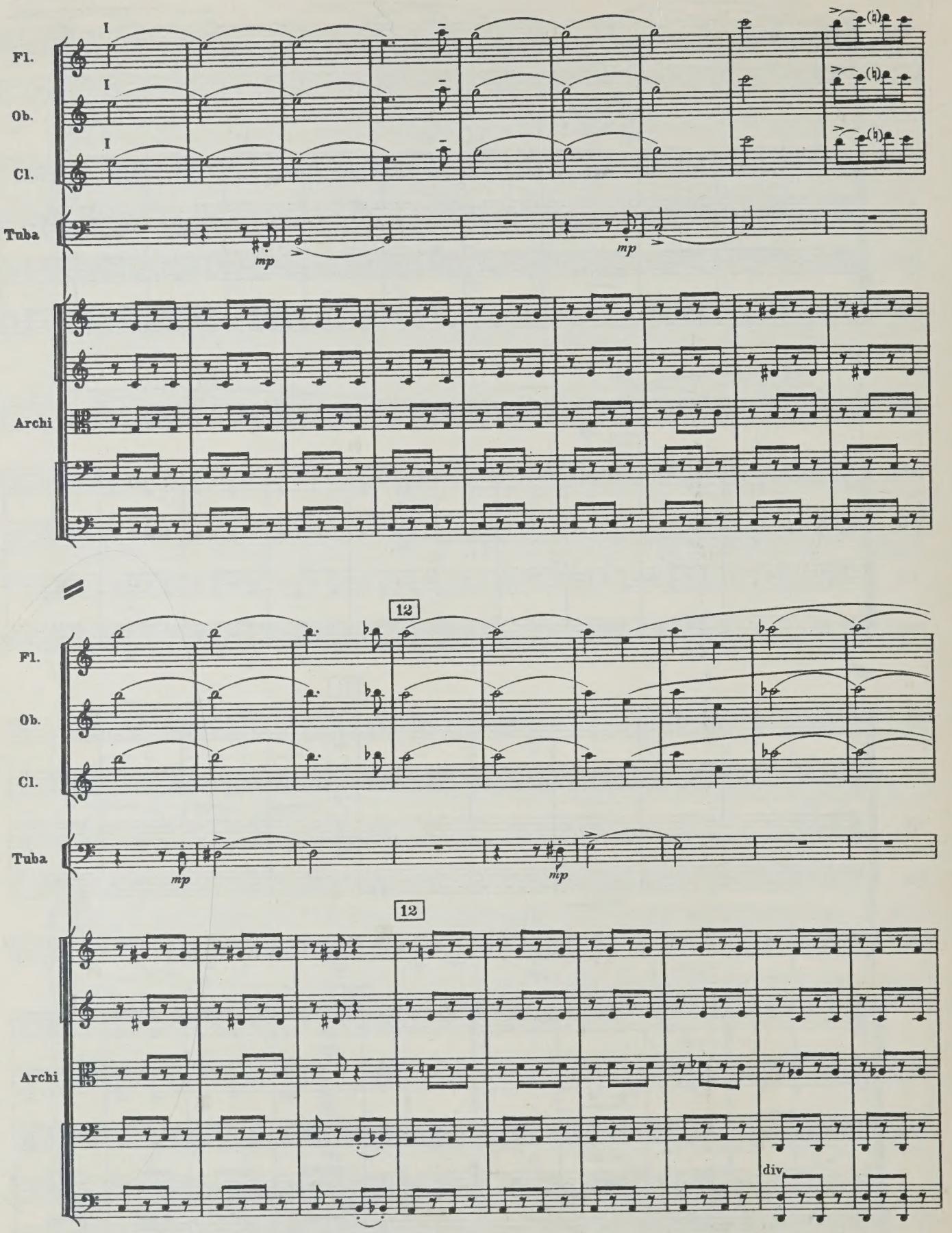

Cl.
Cl. b.
Fag.
C-fag.
Tuba
Timp.
Piano
Archi
Ob.
C.ingl.
Cl. pico.
Cl.
Cl. b.
Fag.
V-ni I
V-le
V-c.
C-b.
6
I
a 2
pizz.
div.
arco
solo
unis.

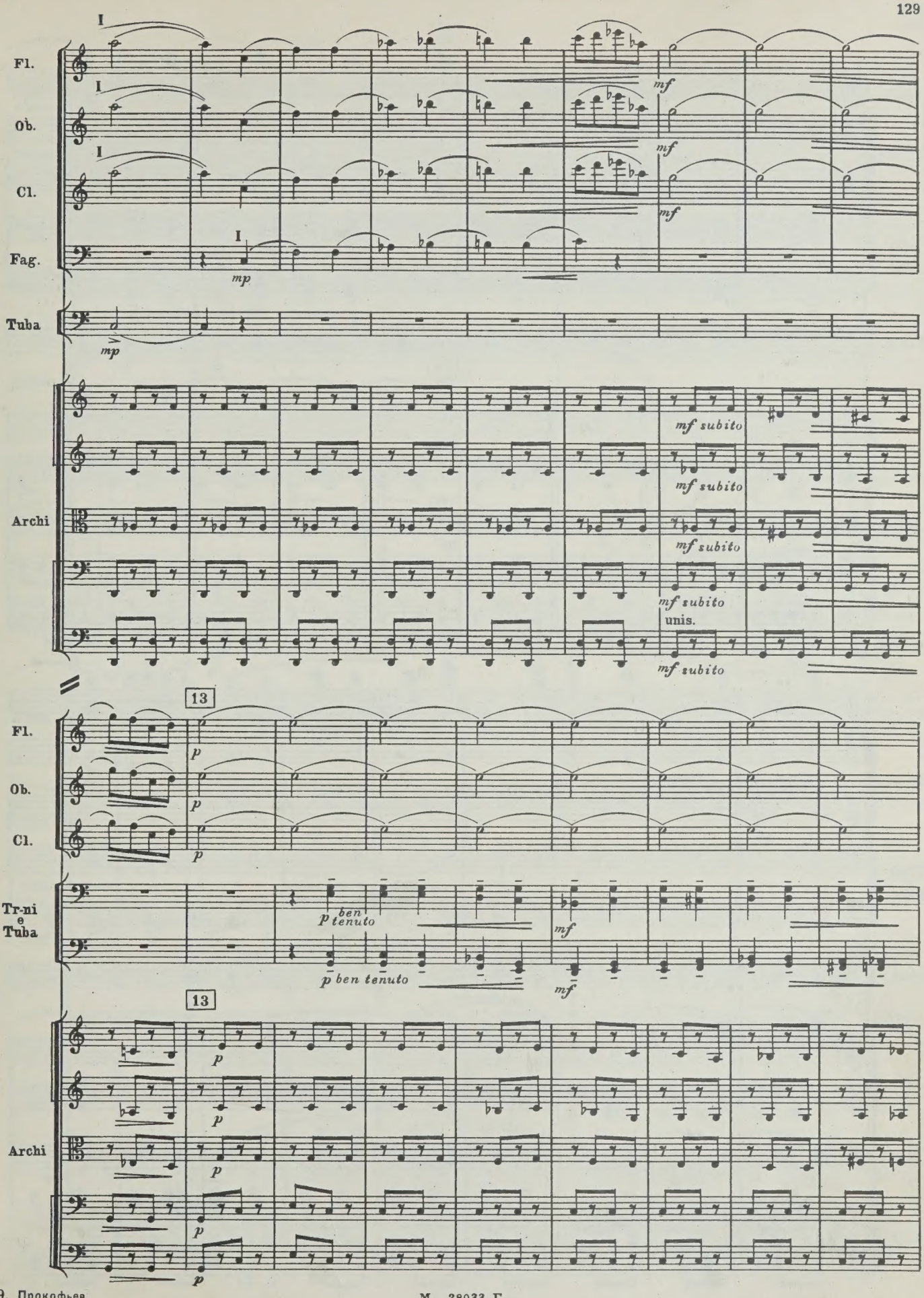

Ob.
Cl. picc.
Piano
Archi
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Archi
a2
7
mf
arco
marc.
div.
(a 2)
mp cresc.
p
cresc.
f
mp
unis.


8
Fl. picc.
Fl.
a2
Ob.
a2
f
C.ingl.
f
Cl. picc.
Cl.
a2
Cl. b.
f
Fag.
a2
f
C-fag.
f
I.II
Cor.
f
Tuba
f
Timp.
f
Piano
f
f
8
Archi
f
f

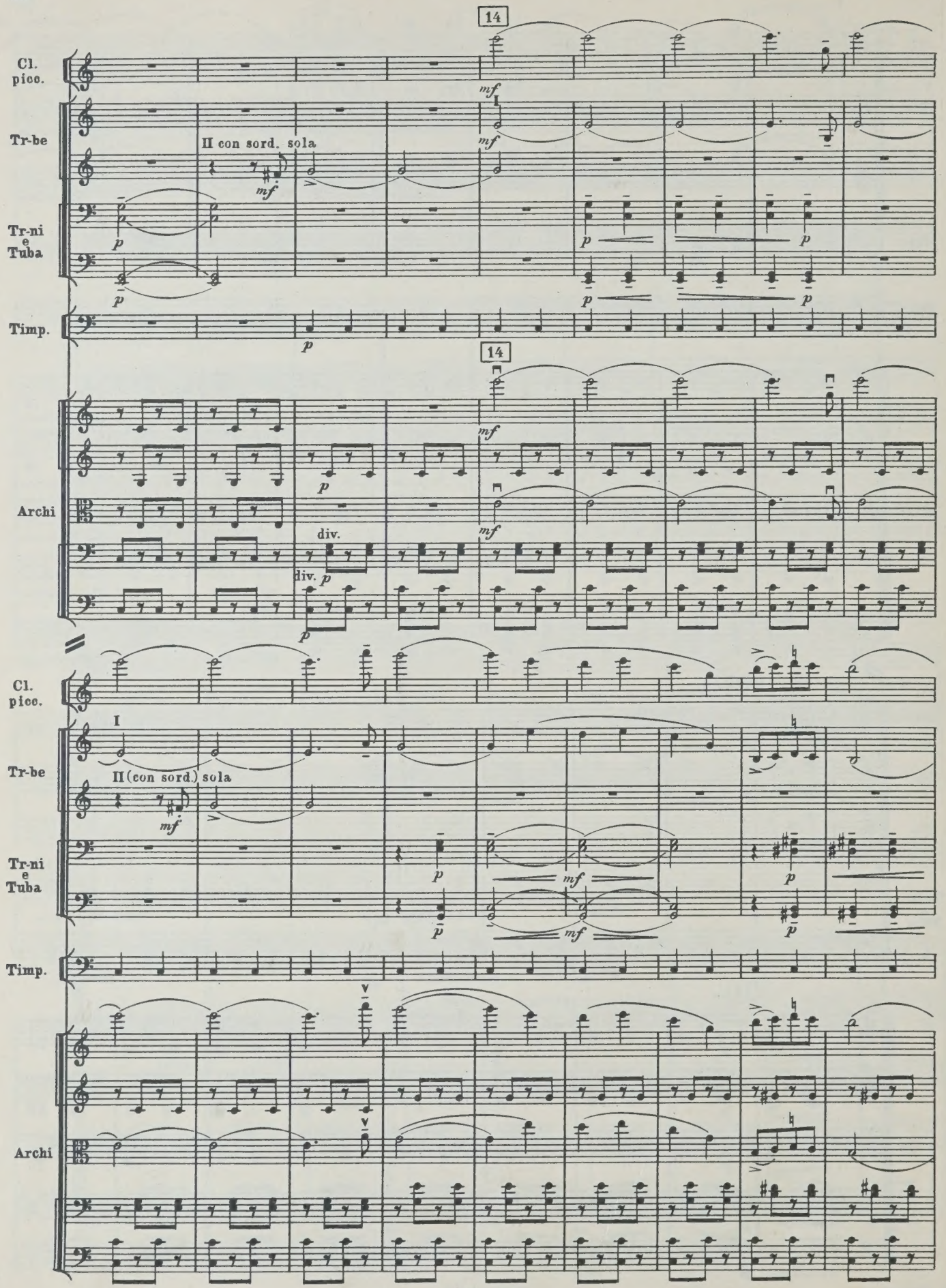

9
a2
Fl.
Ob.
C.ingl.
Cl.b.
Fag.
C-fag.
Cor.
Tuba
Timp.
Piano
Archi
I. II
mf
f
simile

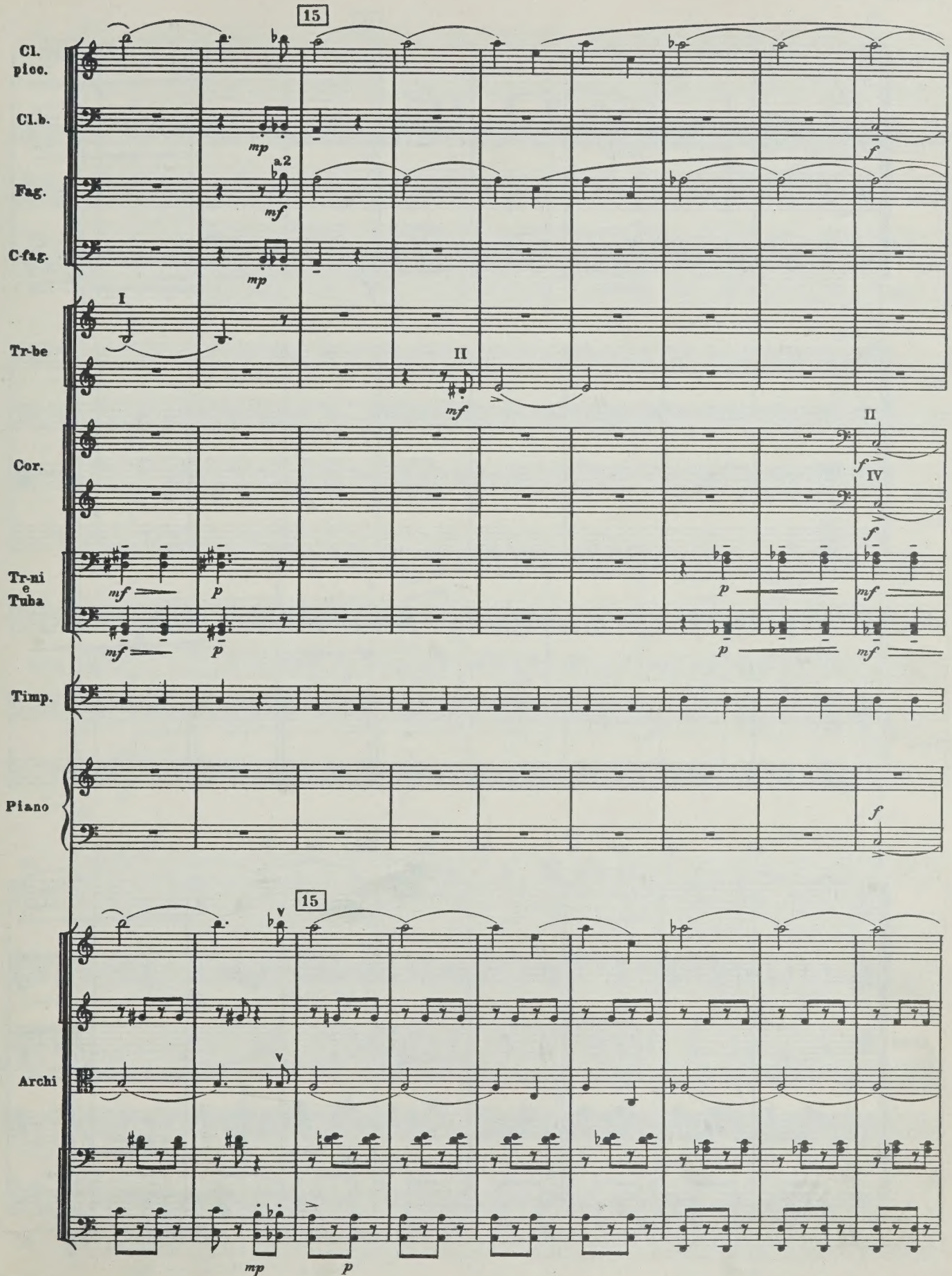

a2
Fag.
Piano
mf
V-ni II
V-le
V-c.
C-b.
(a2)
10
mp
p
Fl.
Ob.
Cl.
11
I
sola
pp
Tuba
Archi


Fl.
Ob.
Cl.
Tuba
Archi
I
mp
12
div

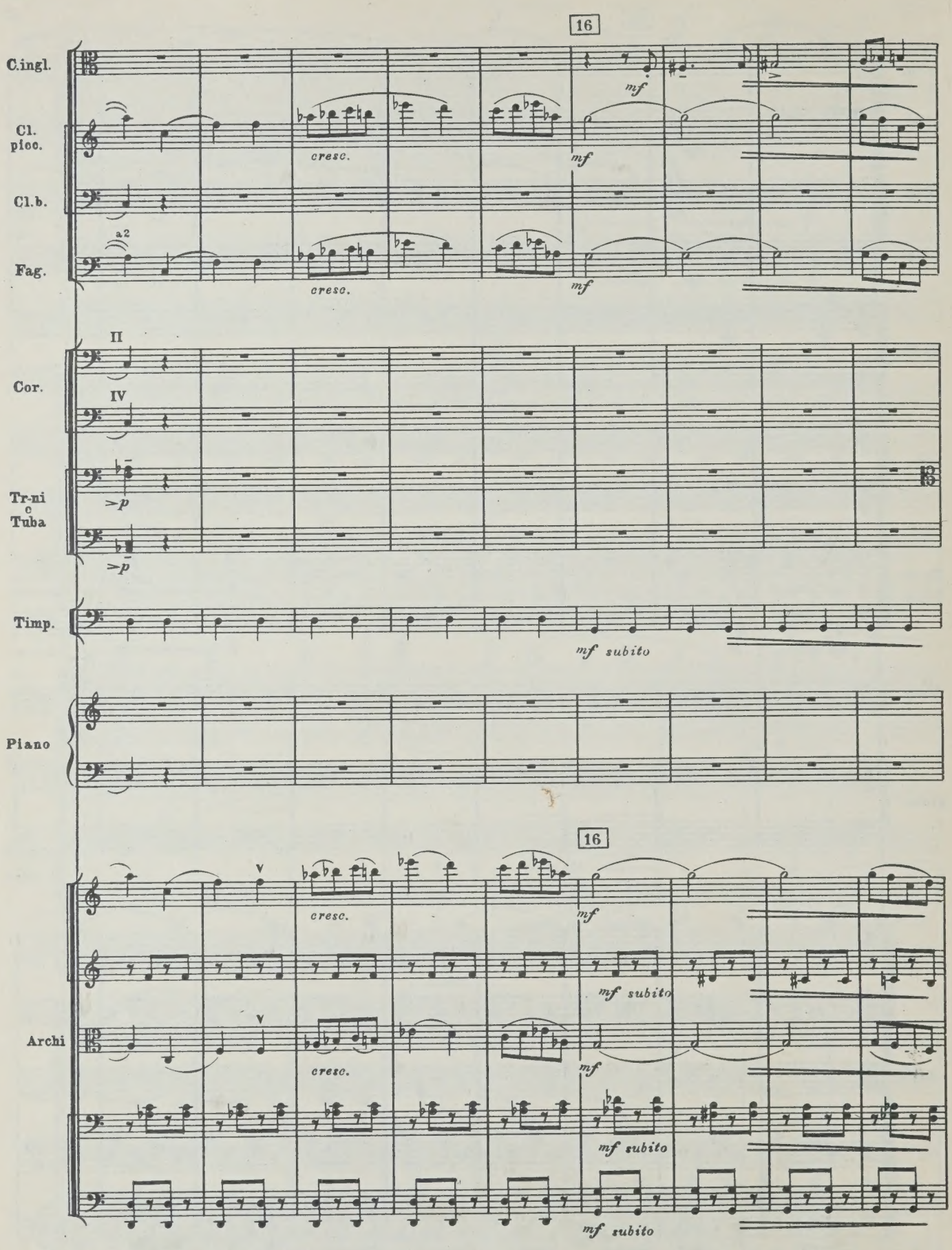

Fl.
Ob.
Cl.
Fag.
Tuba
Archi
Tr-ni e Tuba
I
mp
mf
mf subito
unis.
13
p
ben tenuto

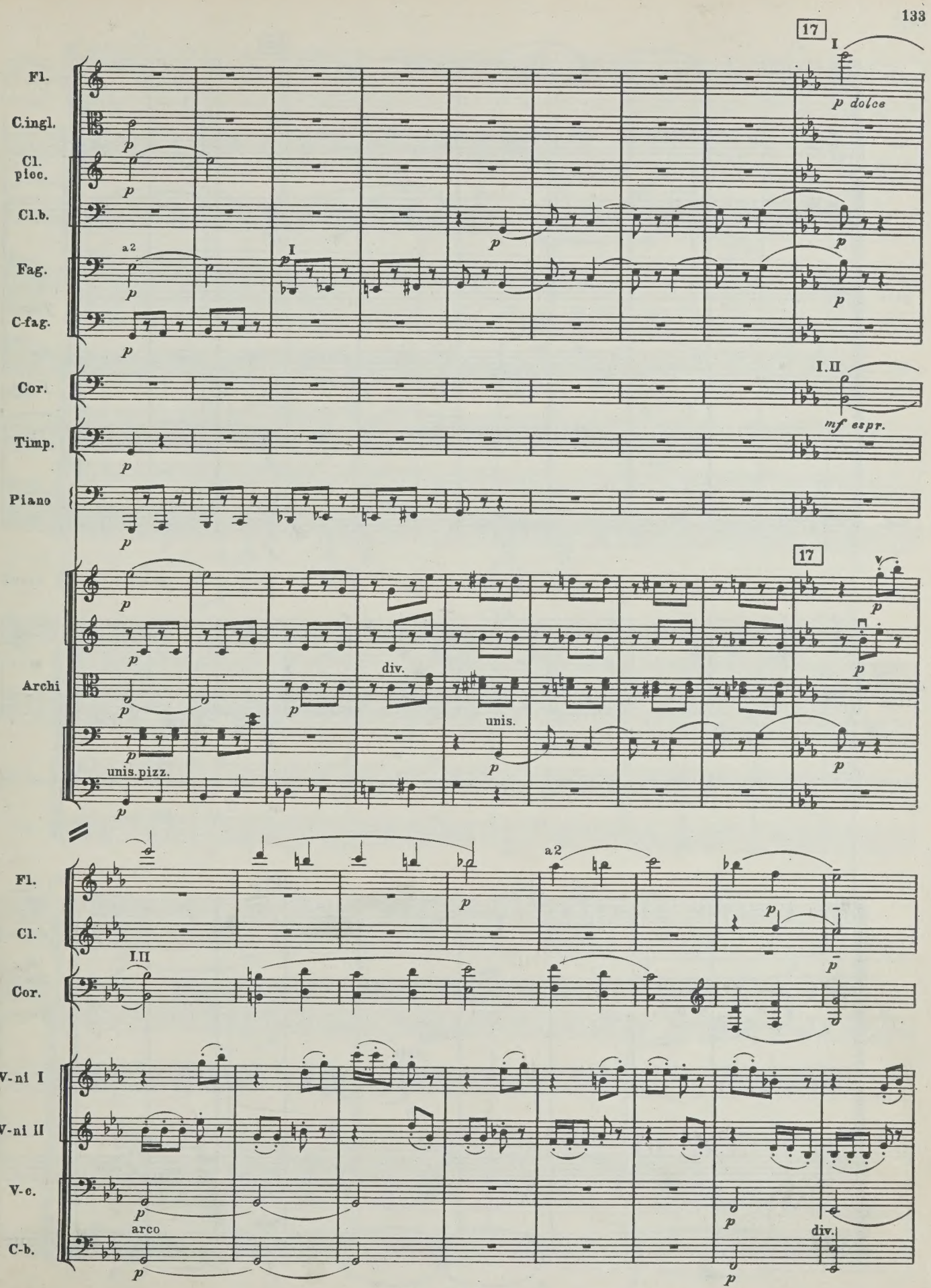
М. 28033 Г.

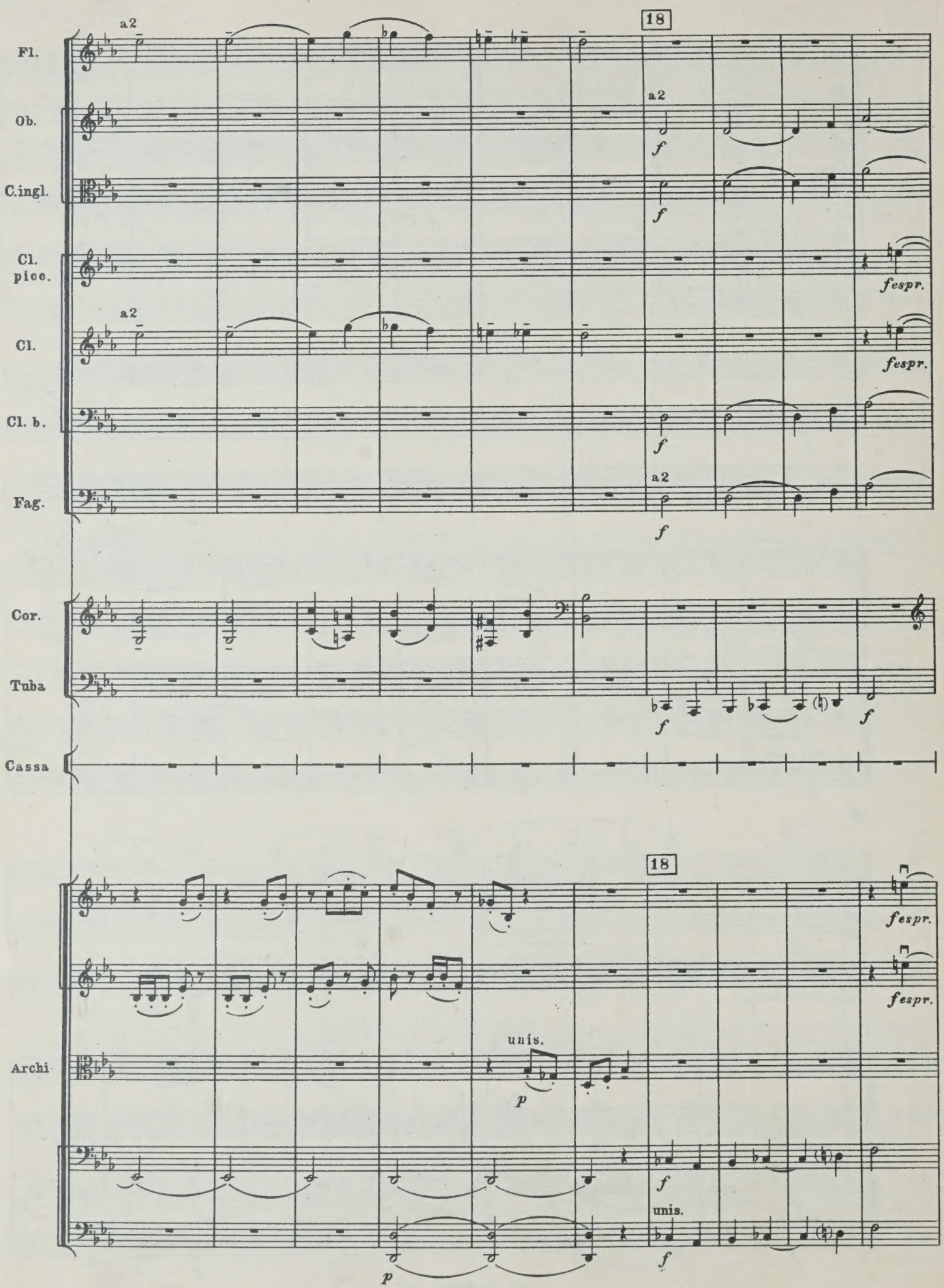

14
Cl. picc.
Tr-be
II con sord. sola
Tr-ni e Tuba
Timp.
Archi
div.
I
II (con sord.) sola

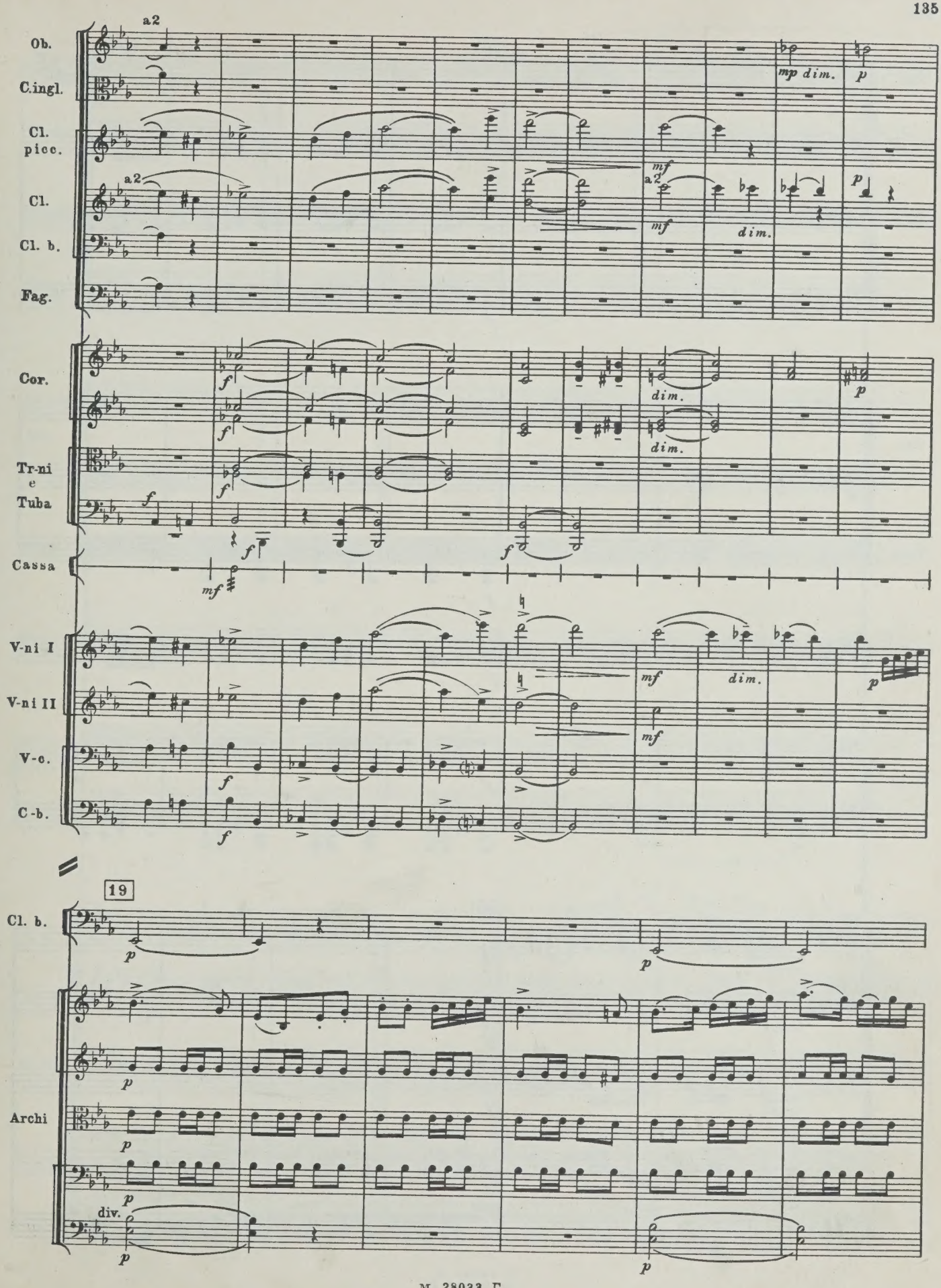

15
Cl.
picc.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Piano
Archi
a2
I
II
IV
V
mp
mf
p
f

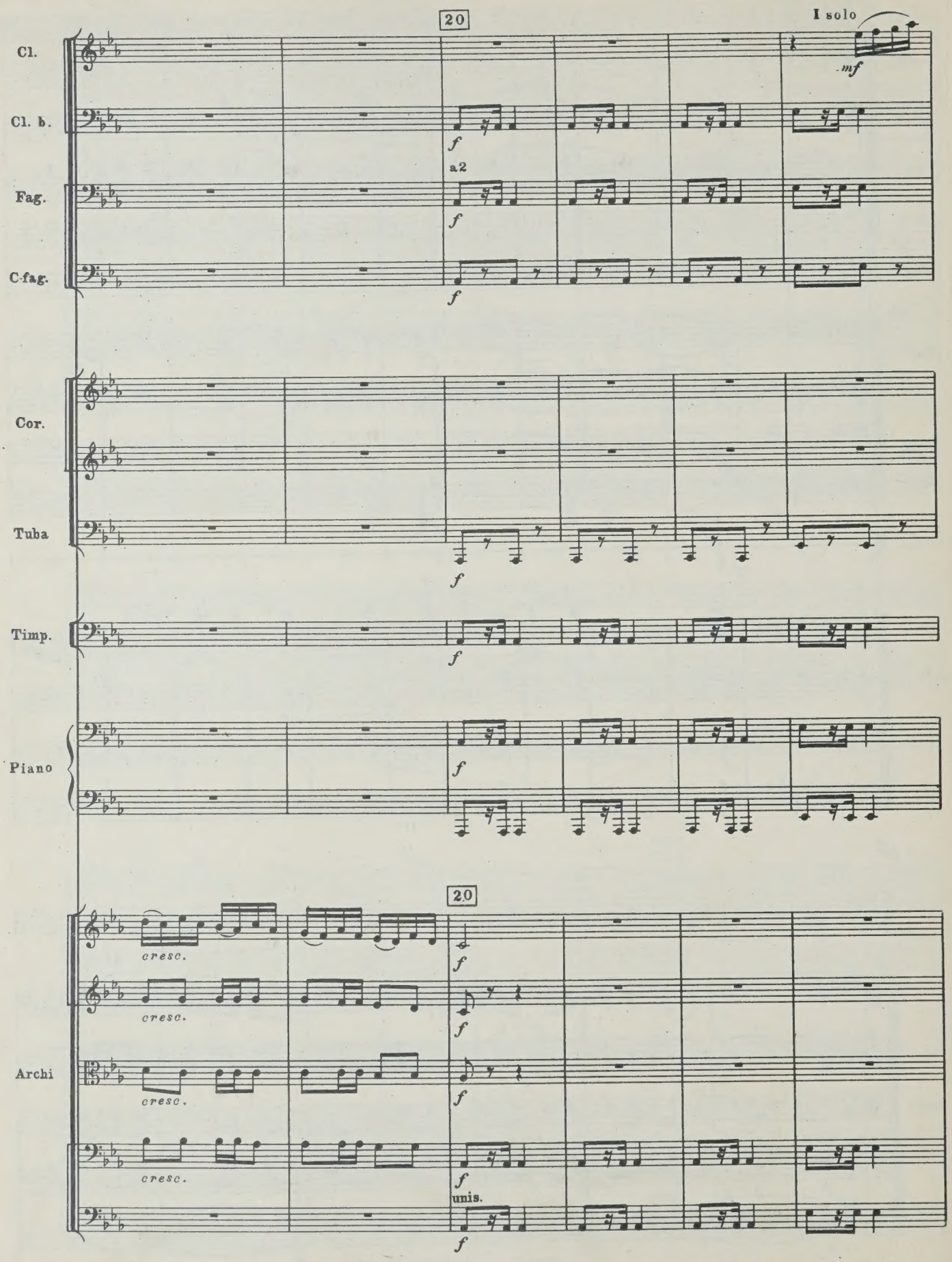
М.° 28033 Г.

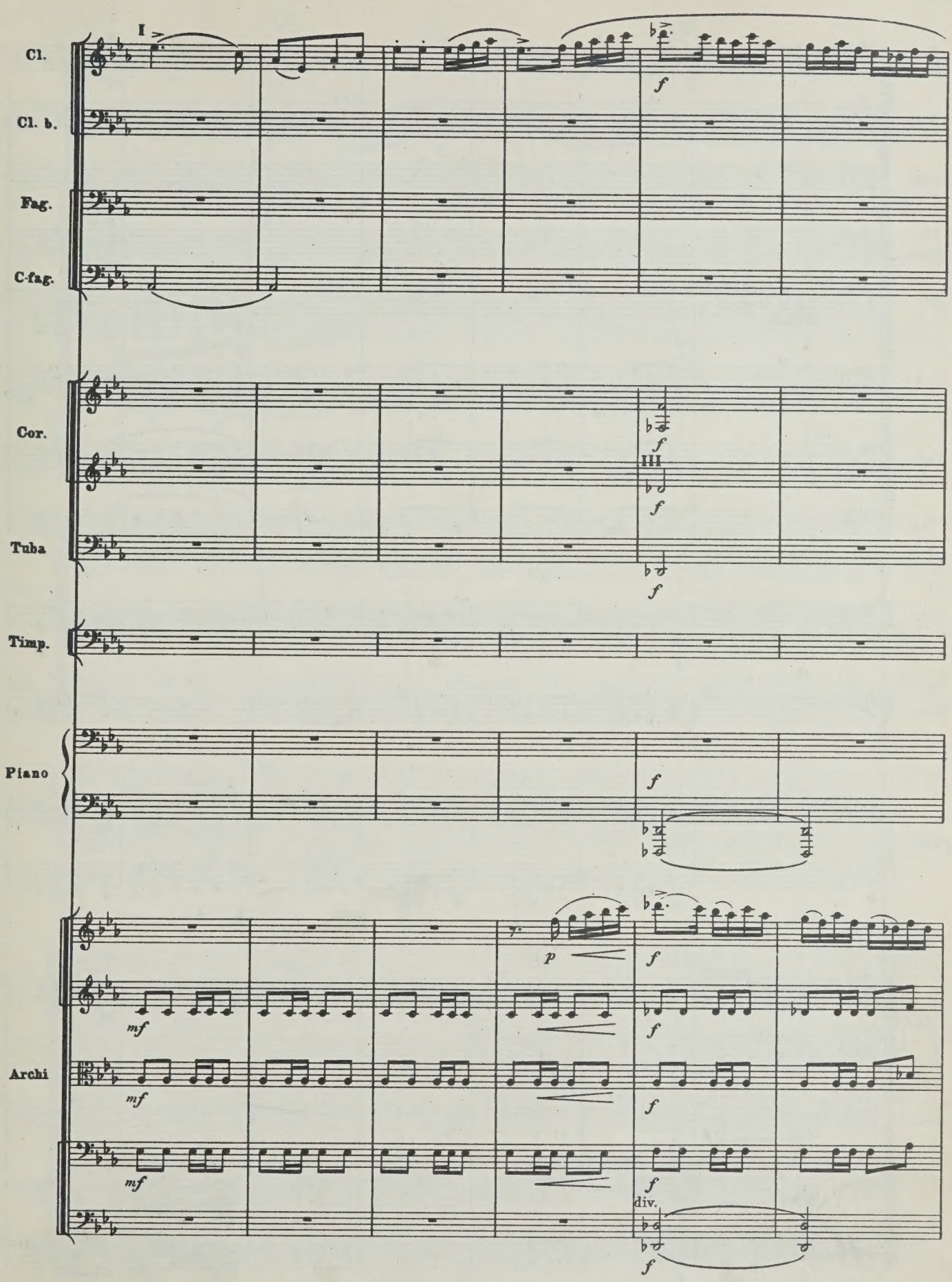

16
C.ingl.
Cl. picc.
Cl.b.
Fag.
a2
cresc.
mf
Cor.
II
IV
Tr-ni
c
Tuba
>p
Timp.
mf subito
Piano
16
Archi
V
cresc.
mf
mf subito

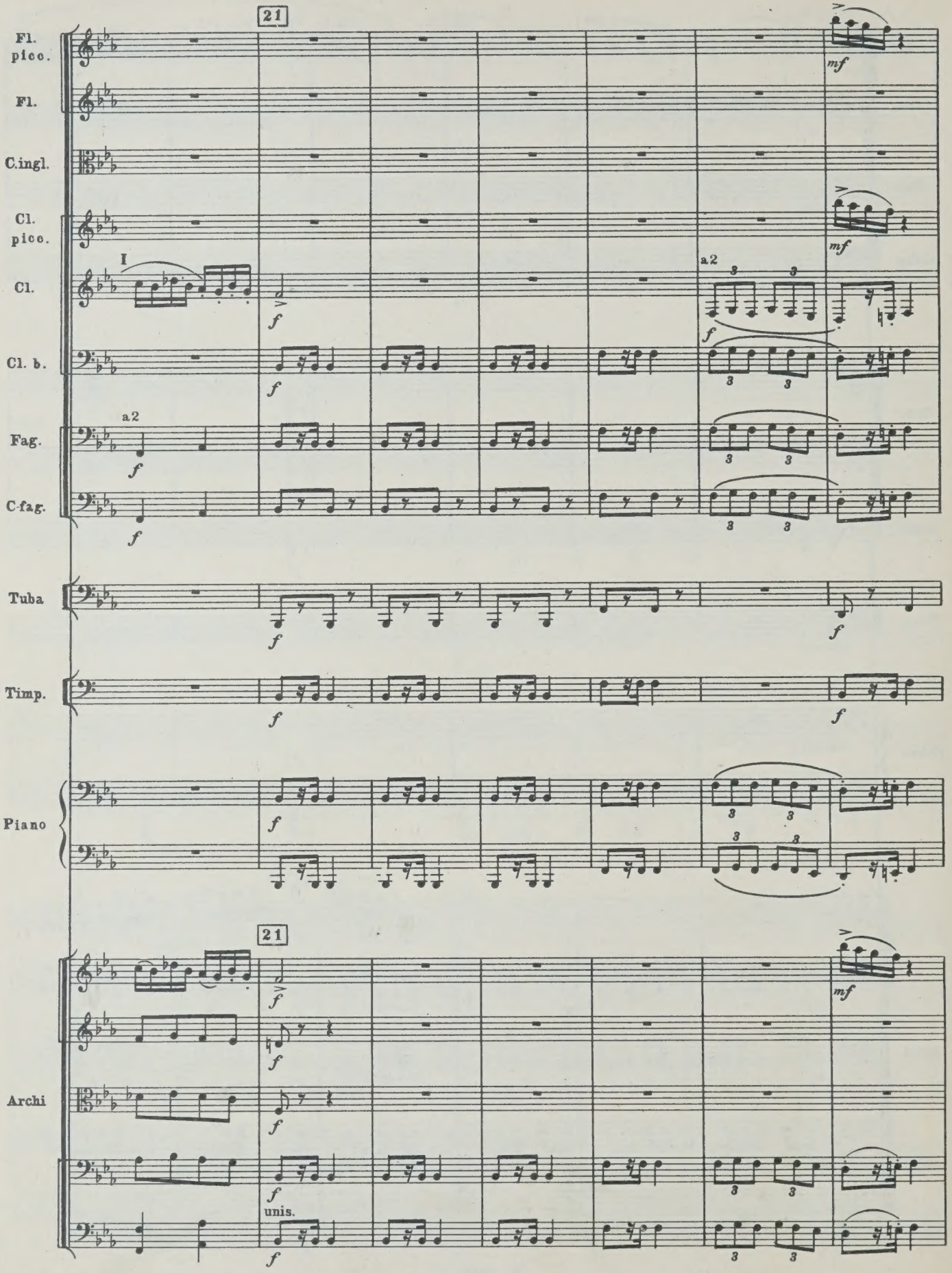

17
I
Fl.
p dolce
C.ingl.
Cl. picc.
Cl.b.
a2
Fag.
C-fag.
I.II
Cor.
mf espr.
Timp.
Piano
17
Archi
div.
unis.
unis.pizz.
a2
Fl.
Cl.
I.II
Cor.
V-ni I
V-ni II
V-c.
arco
C-b.
div.

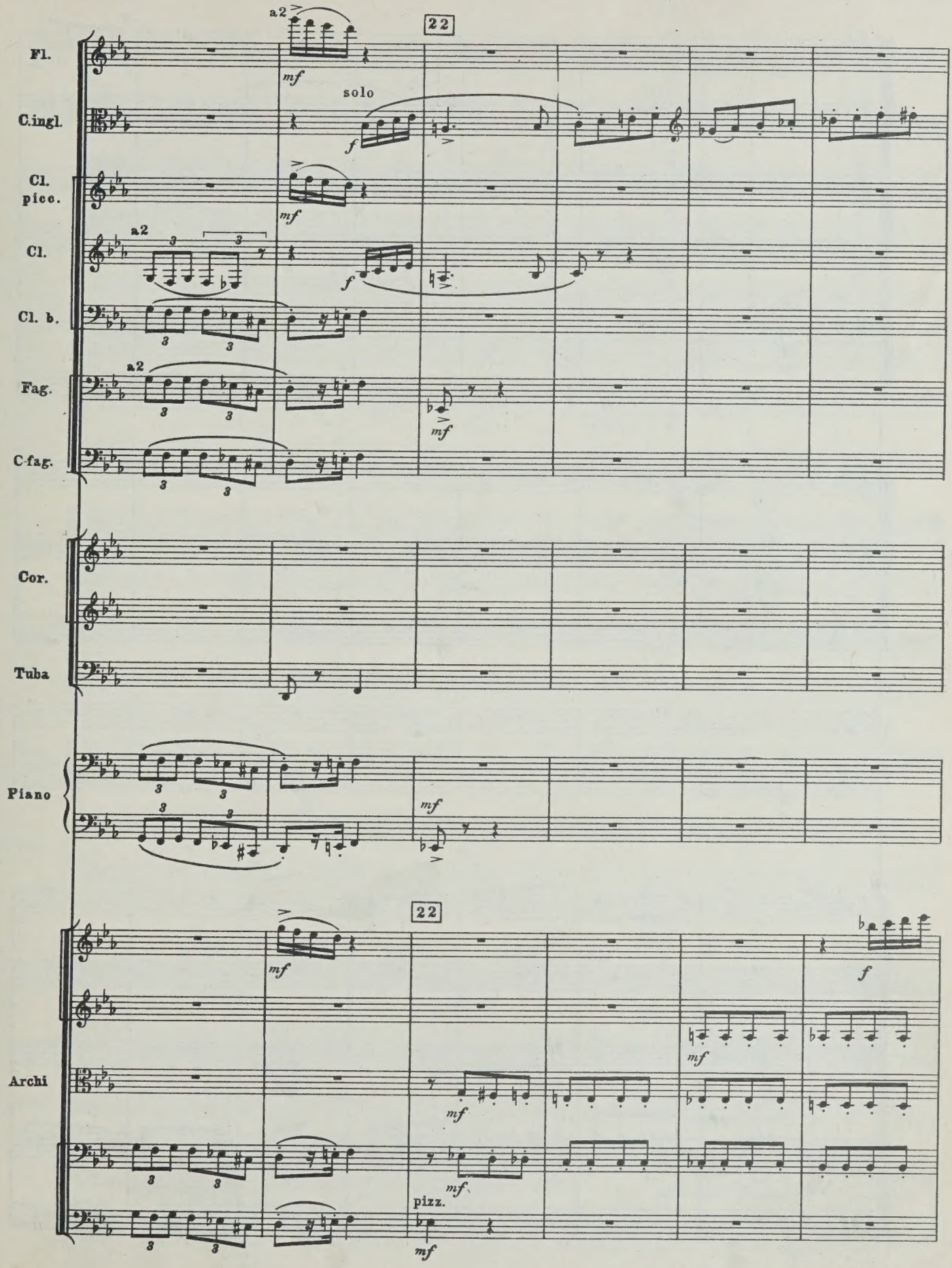

18
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Cor.
Tuba
Cassa
Archi
a2
unis.
f
fespr.
p

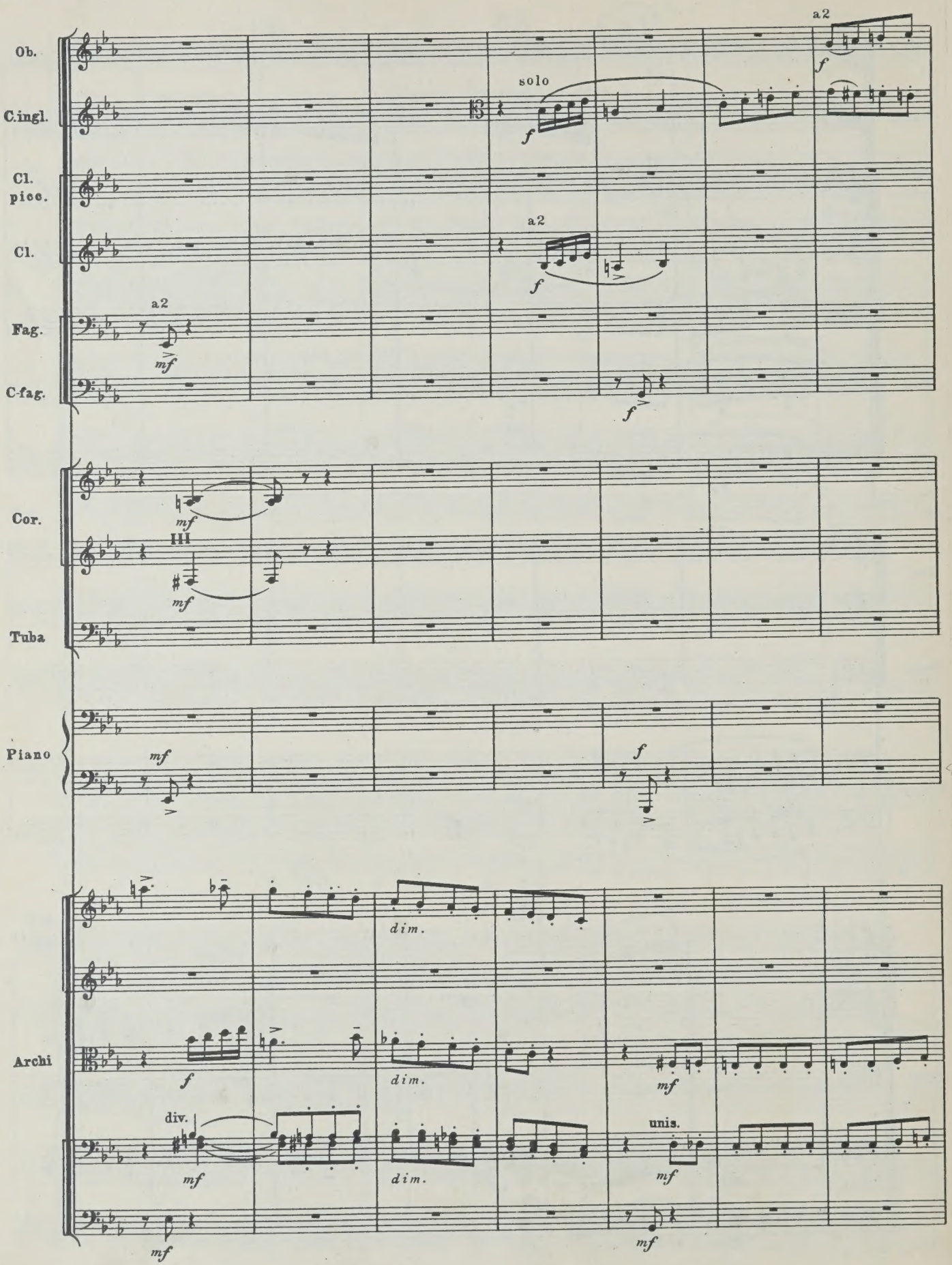

Ob.
a2
C.ingl.
Cl. picc.
Cl.
a2
Cl. b.
Fag.
Cor.
Tr-ni e Tuba
Cassa
V-ni I
V-ni II
V-c.
C-b.
mp dim.
p
mf
dim.
f
19
Cl. b.
Archi
div.

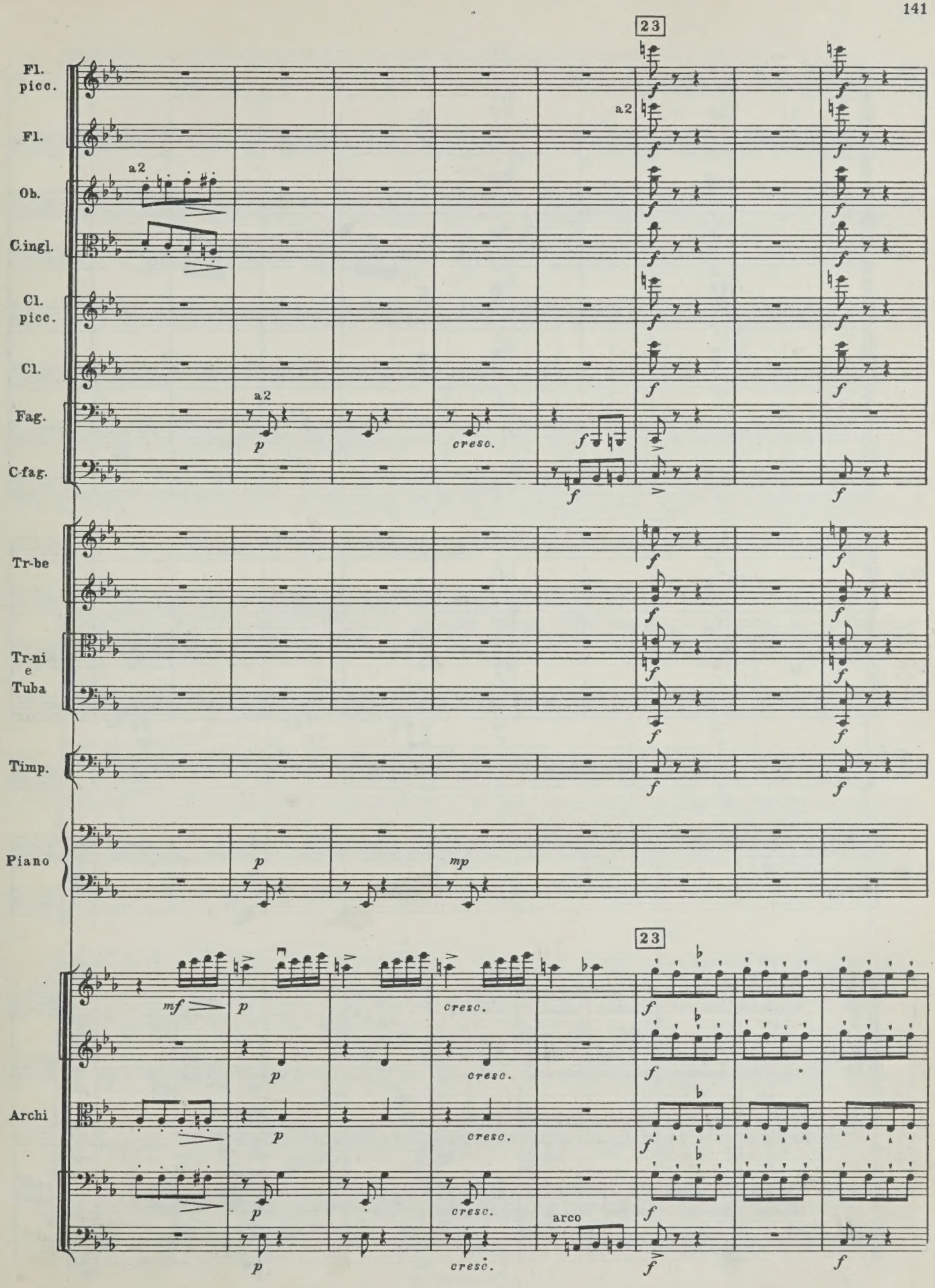

20
I solo
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tuba
Timp.
Piano
Archi
mf
f
a2
cresc.
unis.

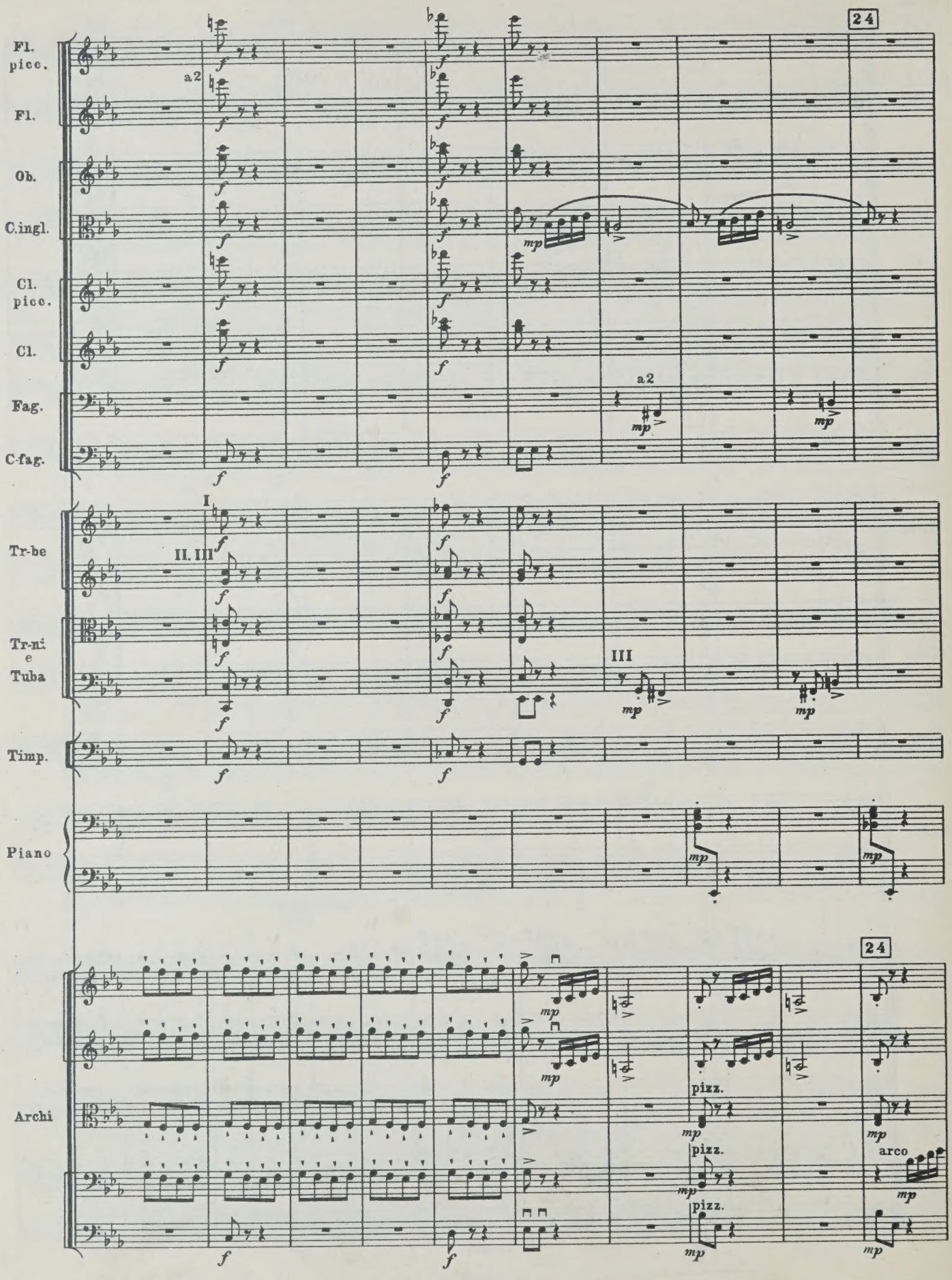

I
Cl.
Cl. b.
Fag.
C-fag.
Cor.
III
Tuba
Timp.
Piano
Archi
div.

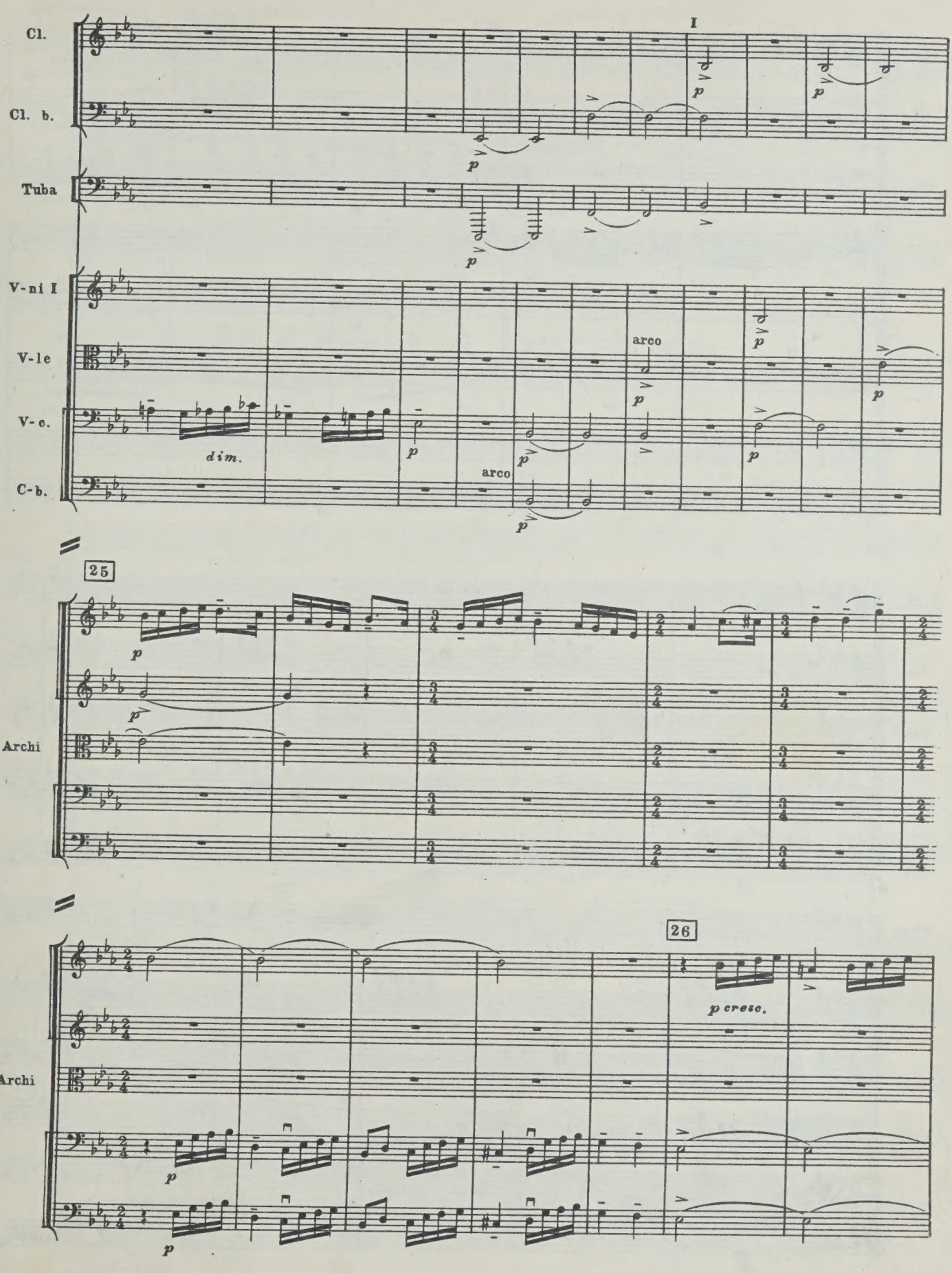

21
Fl. picc.
Fl.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tuba
Timp.
Piano
Archi
I
a2
a2
mf
f
unis.

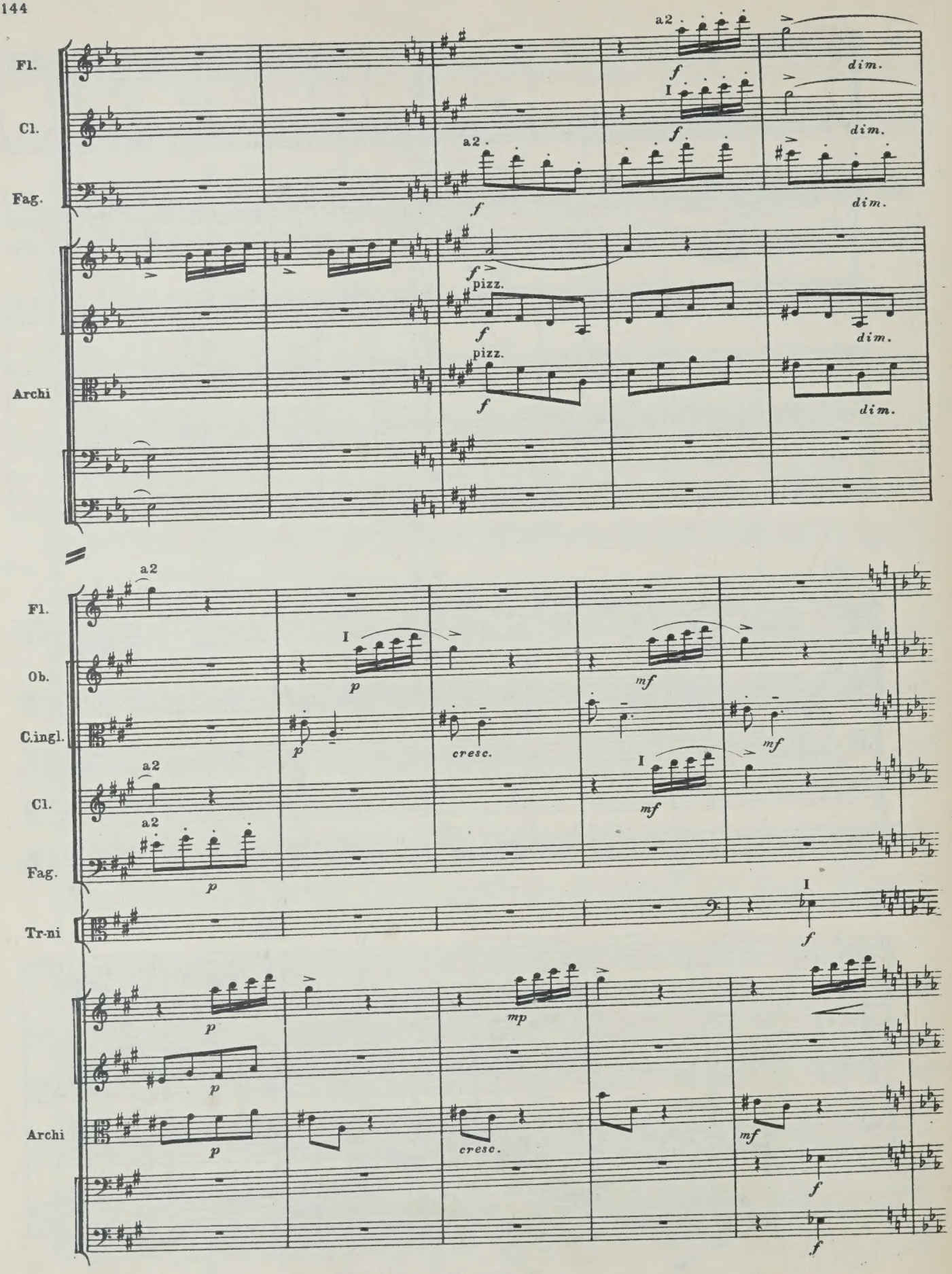

Fl.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tuba
Piano
Archi
22
22
a2
solo
mf
f
pizz.

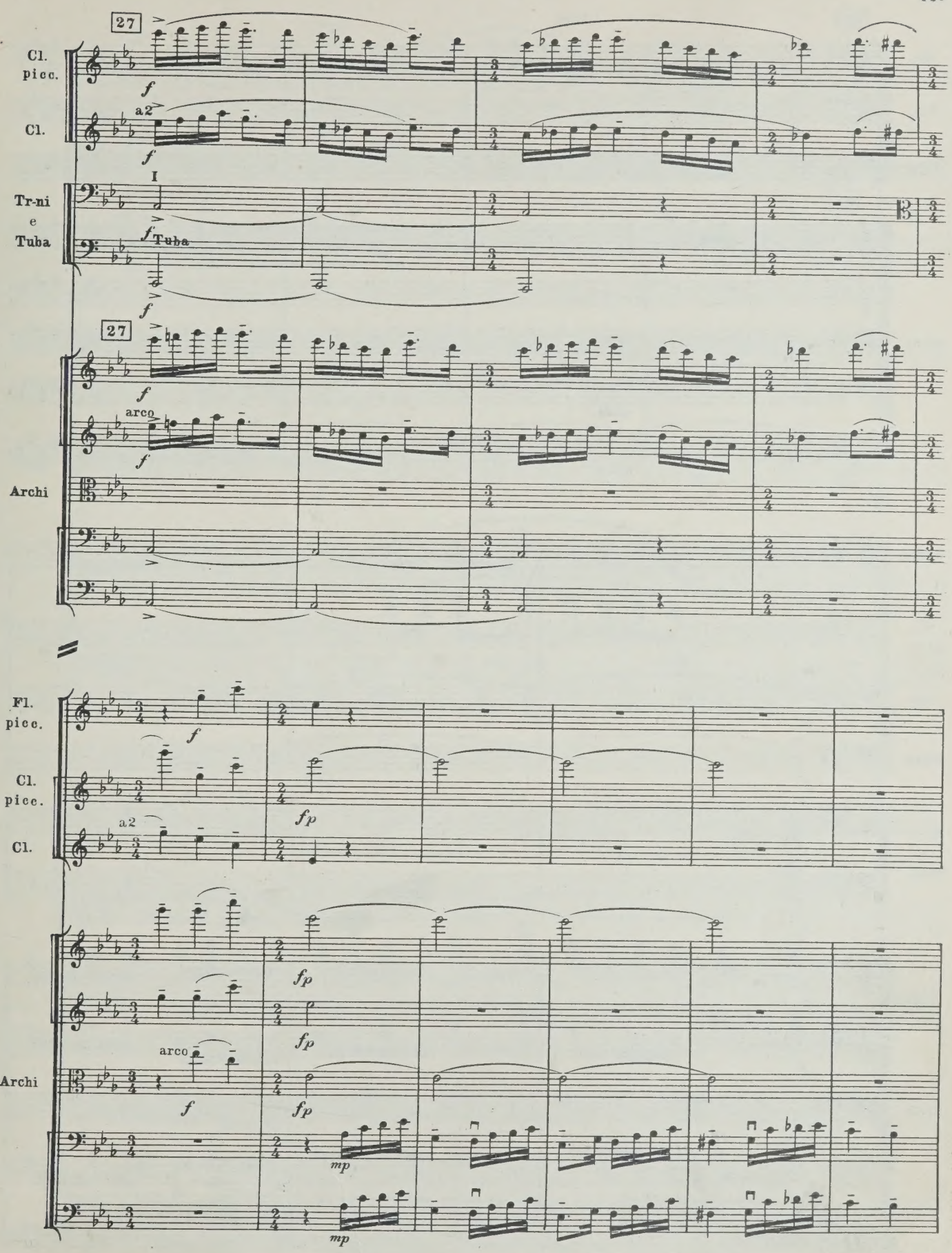

Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tuba
Piano
Archi
a2
solo
a2
a2
III
div.
unis.
dim.
dim.
dim.

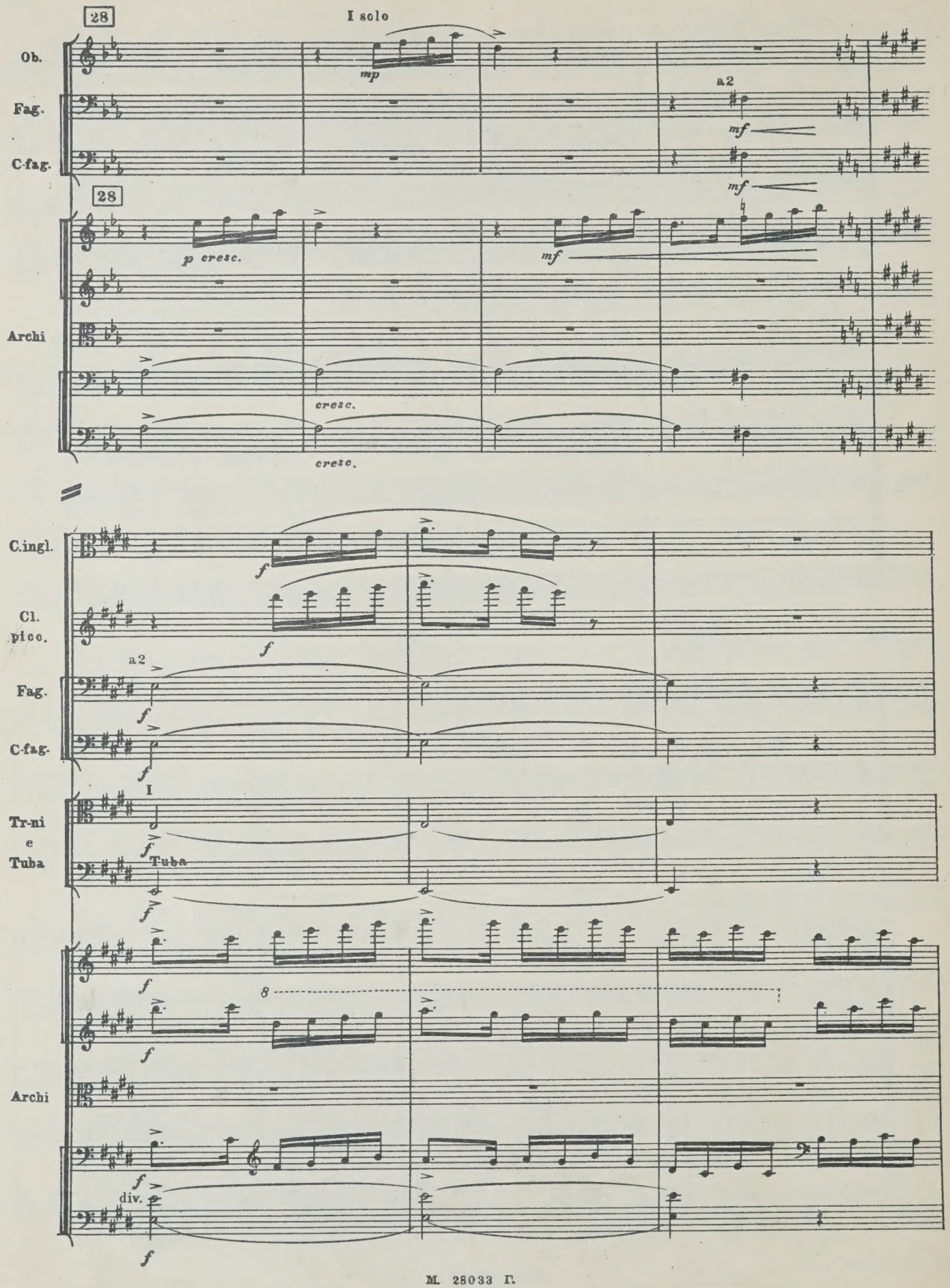

23
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
C-fag.
Tr-be
Tr-ni e Tuba
Timp.
Piano
Archi
a2
arco
cresc.
23

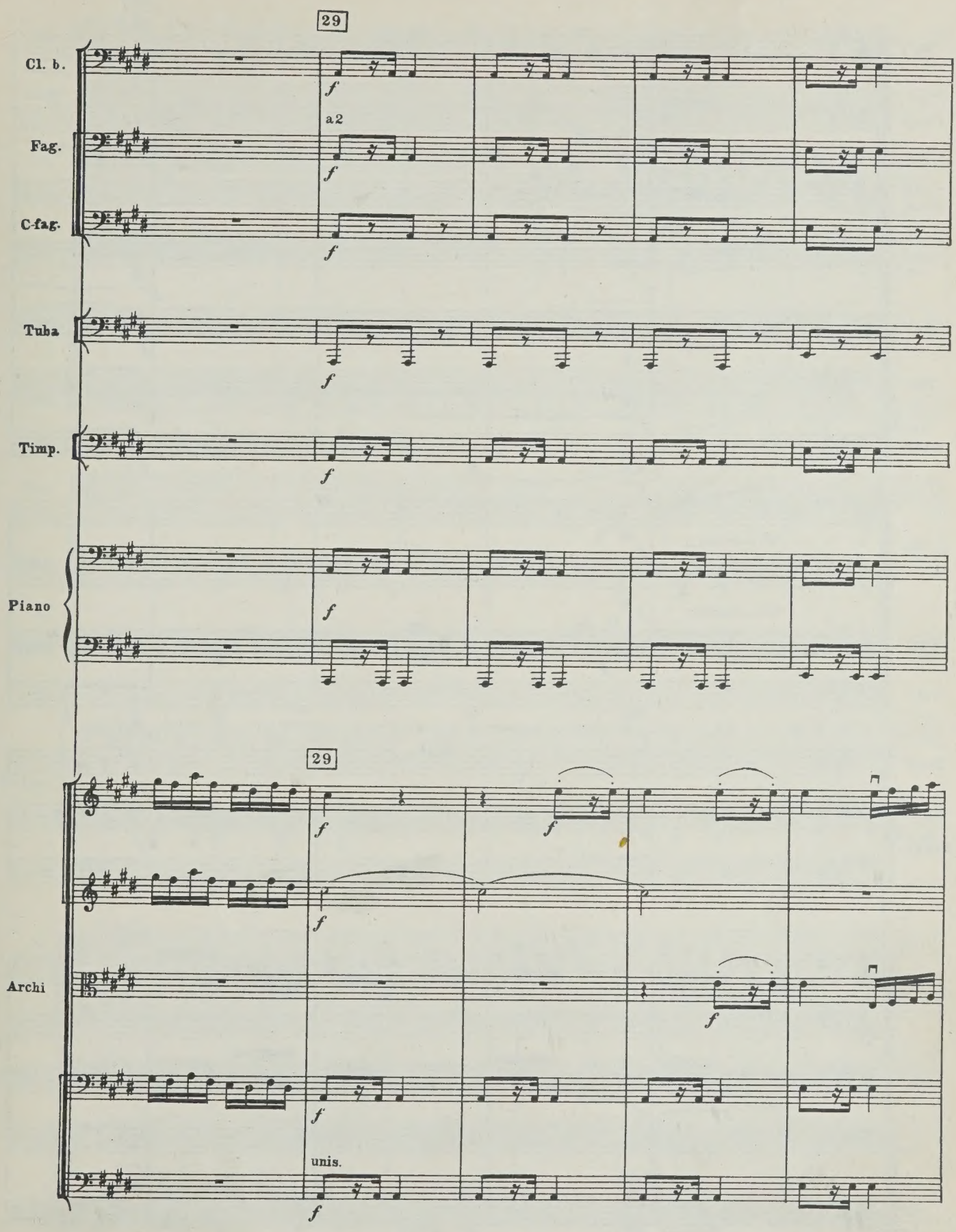

24
Fl. picc.
a2
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
a2
C-fag.
Tr-be
I
II. III
Tr-ni e Tuba
III
Timp.
Piano
24
Archi
pizz.
pizz.
pizz.
arco

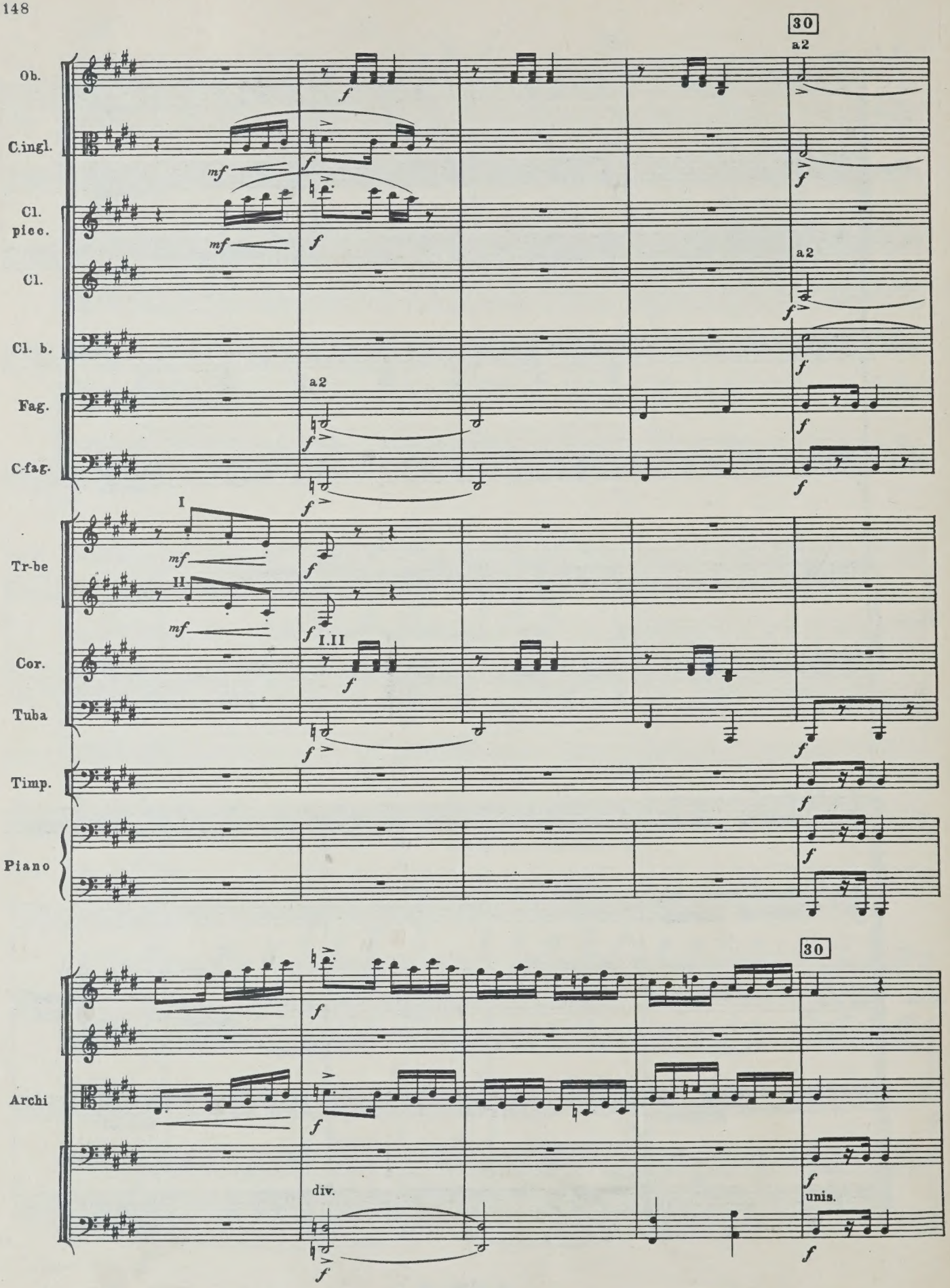

I
Cl.
Cl. b.
Tuba
V-ni I
V-le
V-c.
C-b.
dim.
arco
arco
25
Archi
26
p cresc.
Archi

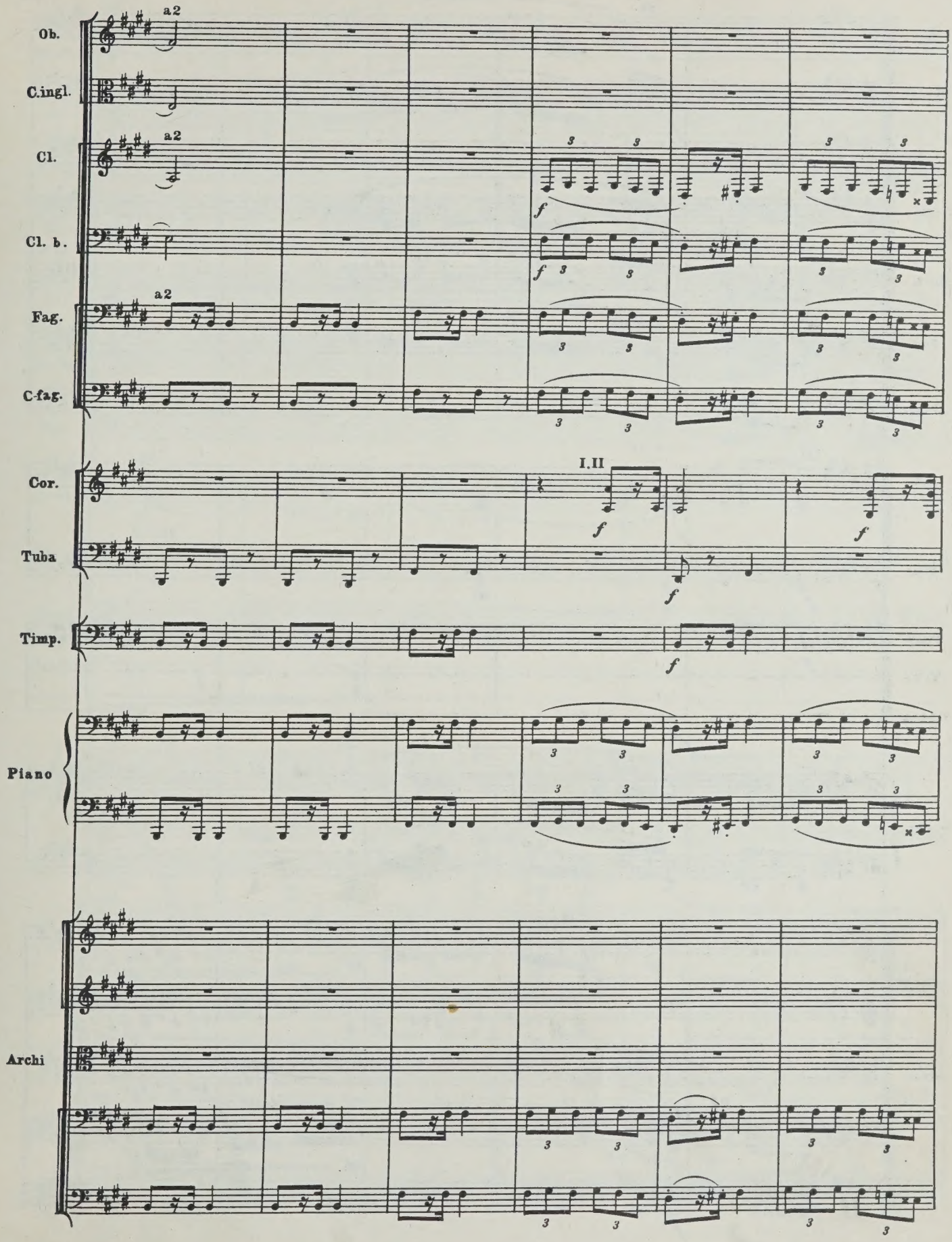

Fl.
Cl.
Fag.
Archi
a2
I
dim.
pizz.
Fl.
Ob.
C.ingl.
Cl.
Fag.
Tr-ni
Archi
cresc.
mf
mp

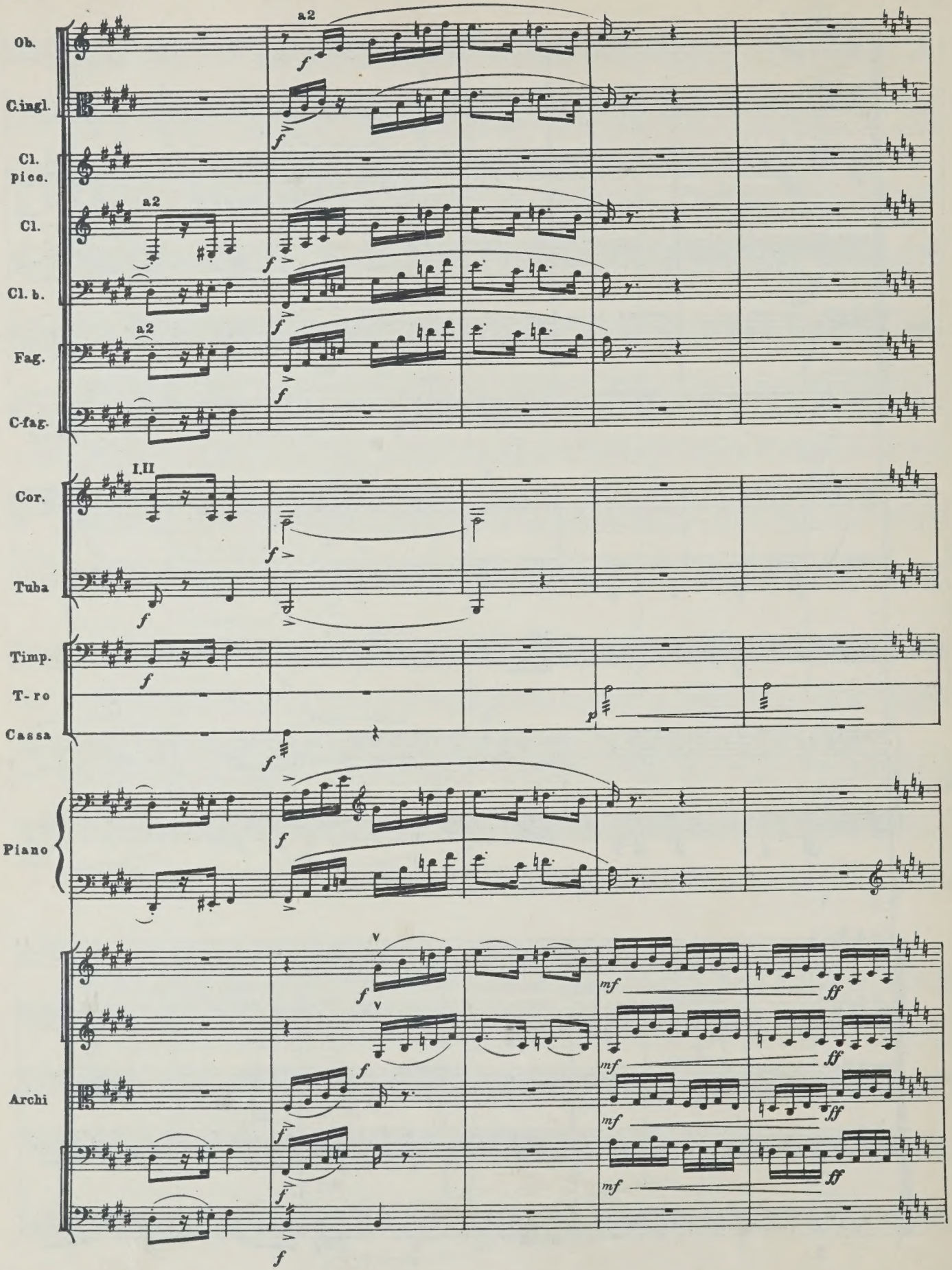

27
Cl. picc.
Cl.
a2
I
Tr-ni e Tuba
Tuba
27
arco
Archi
Fl. picc.
Cl. picc.
Cl.
a2
Archi
arco

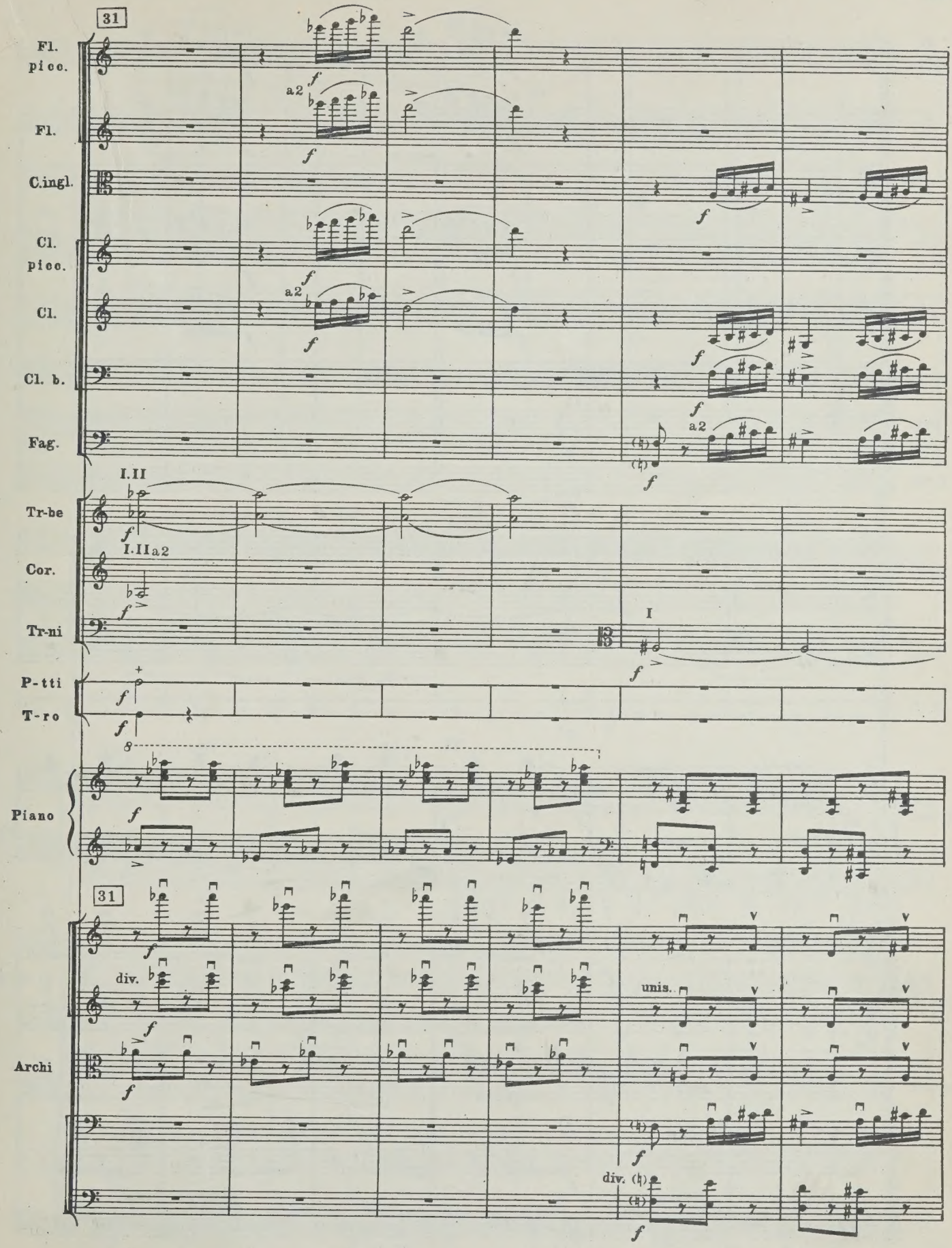

28
I solo
Ob.
Fag.
C-fag.
mp
a2
mf
28
p cresc.
mf
Archi
cresc.
cresc.
C.ingl.
Cl. picc.
f
a2
Fag.
C-fag.
I
Tr-ni e Tuba
Tuba
8
Archi
div.

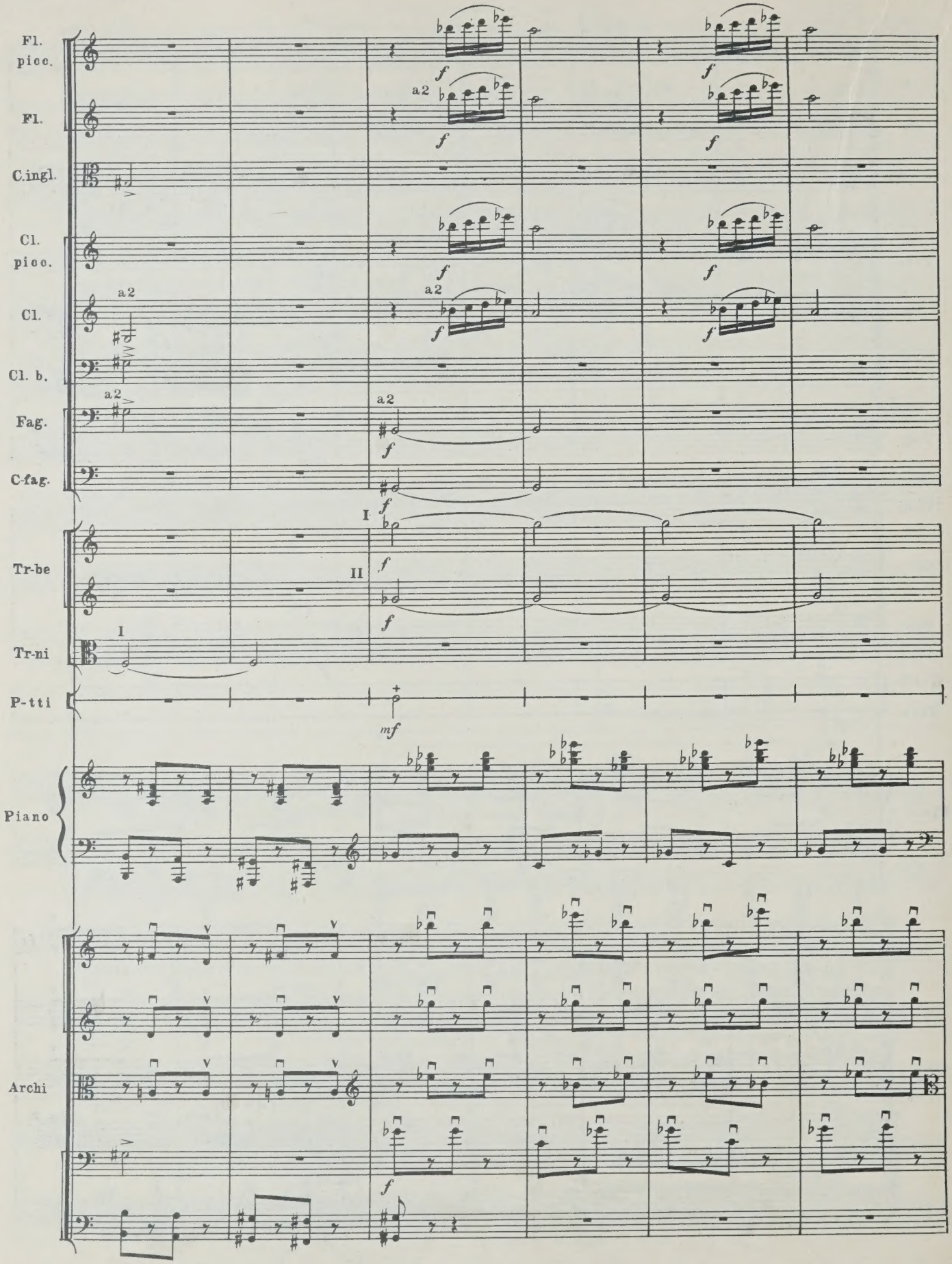

29
Cl. b.
f
a2
Fag.
f
C-fag.
f
Tuba
f
Timp.
f
Piano
f
29
f
f
f
f
Archi
f
f
unis.
f

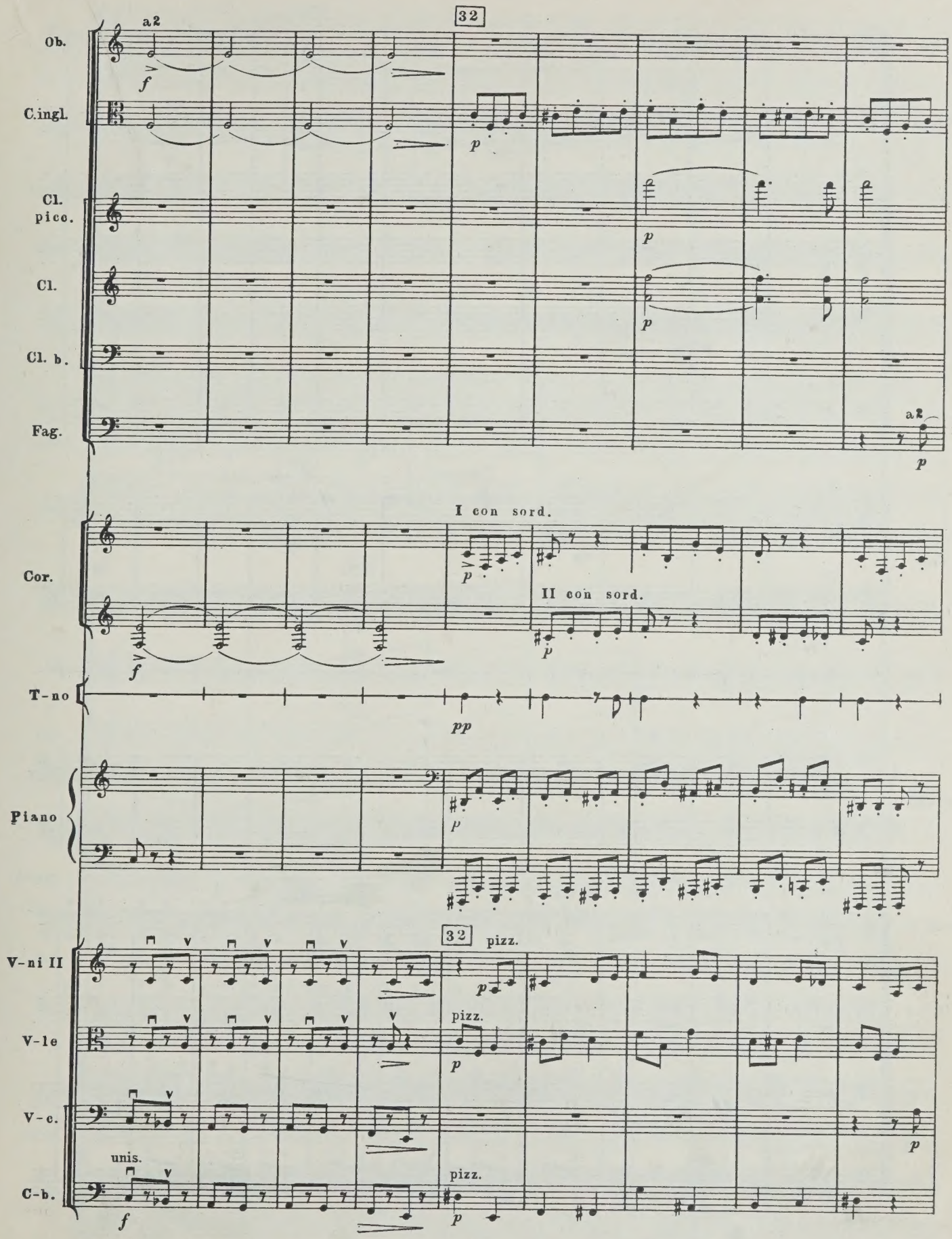

30
a2
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tuba
Timp.
Piano
Archi
I
II
I.II
mf
f
div.
unis.

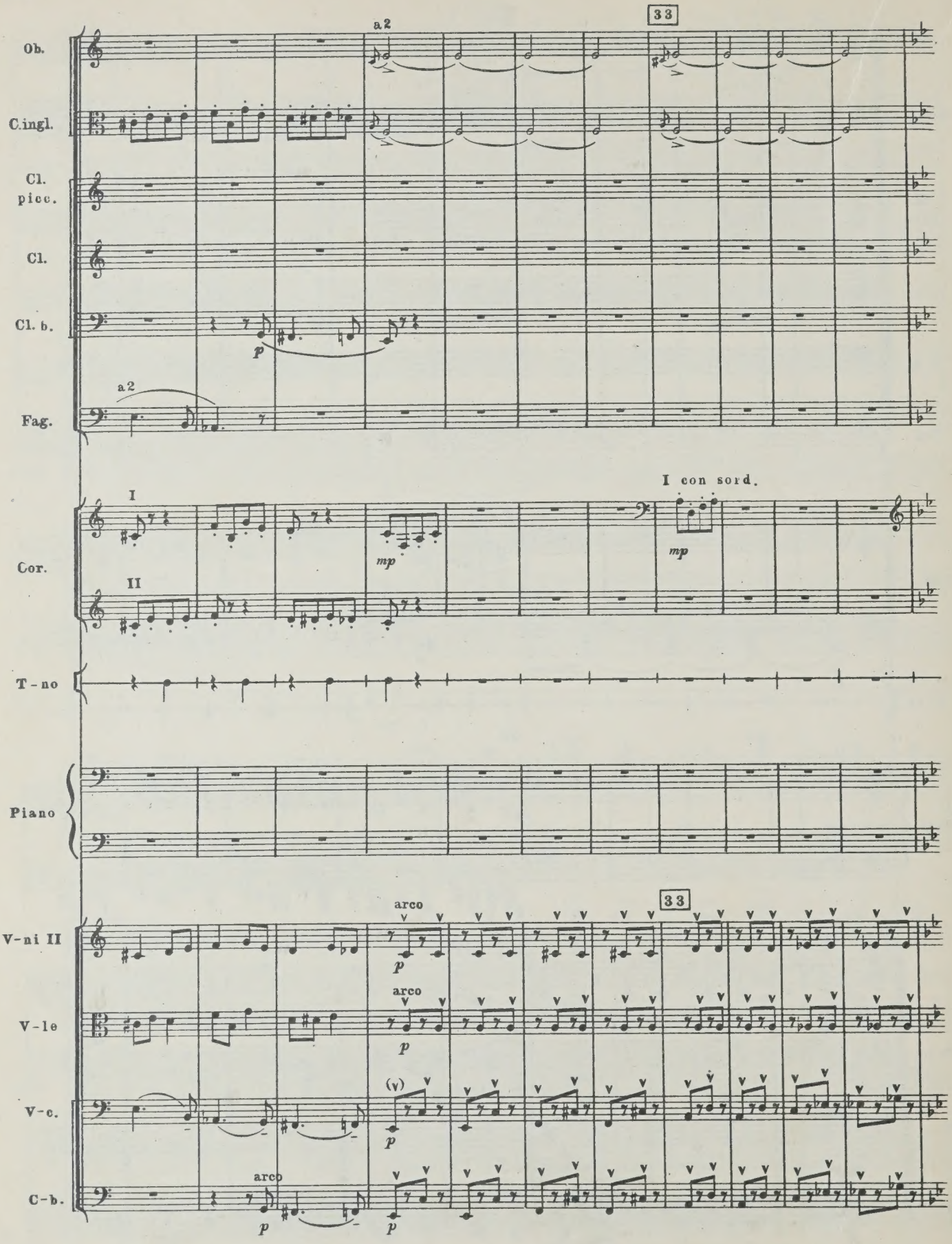

Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tuba
Timp.
Piano
Archi
a2
I, II
f

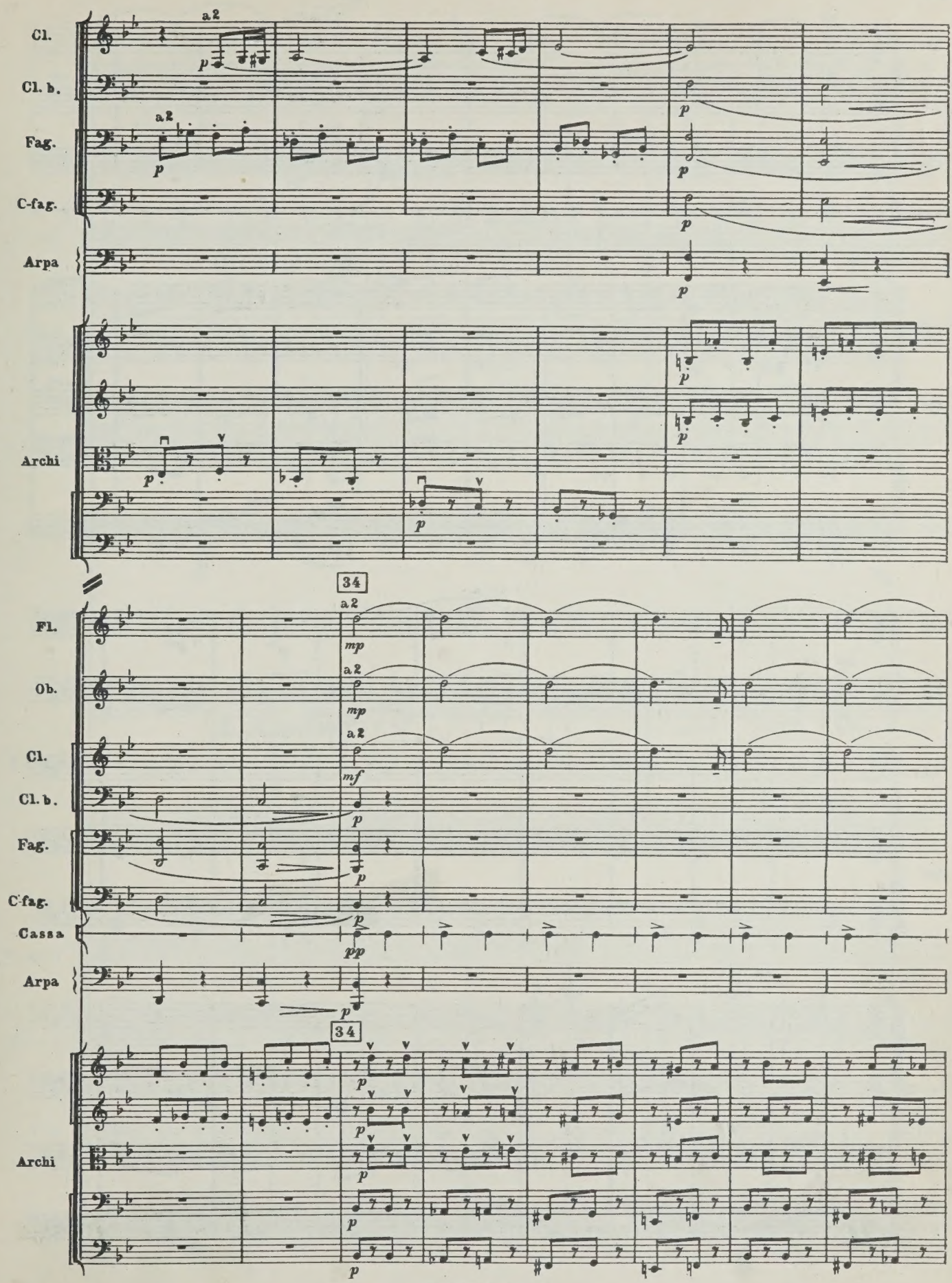

Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tuba
Timp.
T-ro
Cassa
Piano
Archi
a2
I.II
f
p
mf
ff

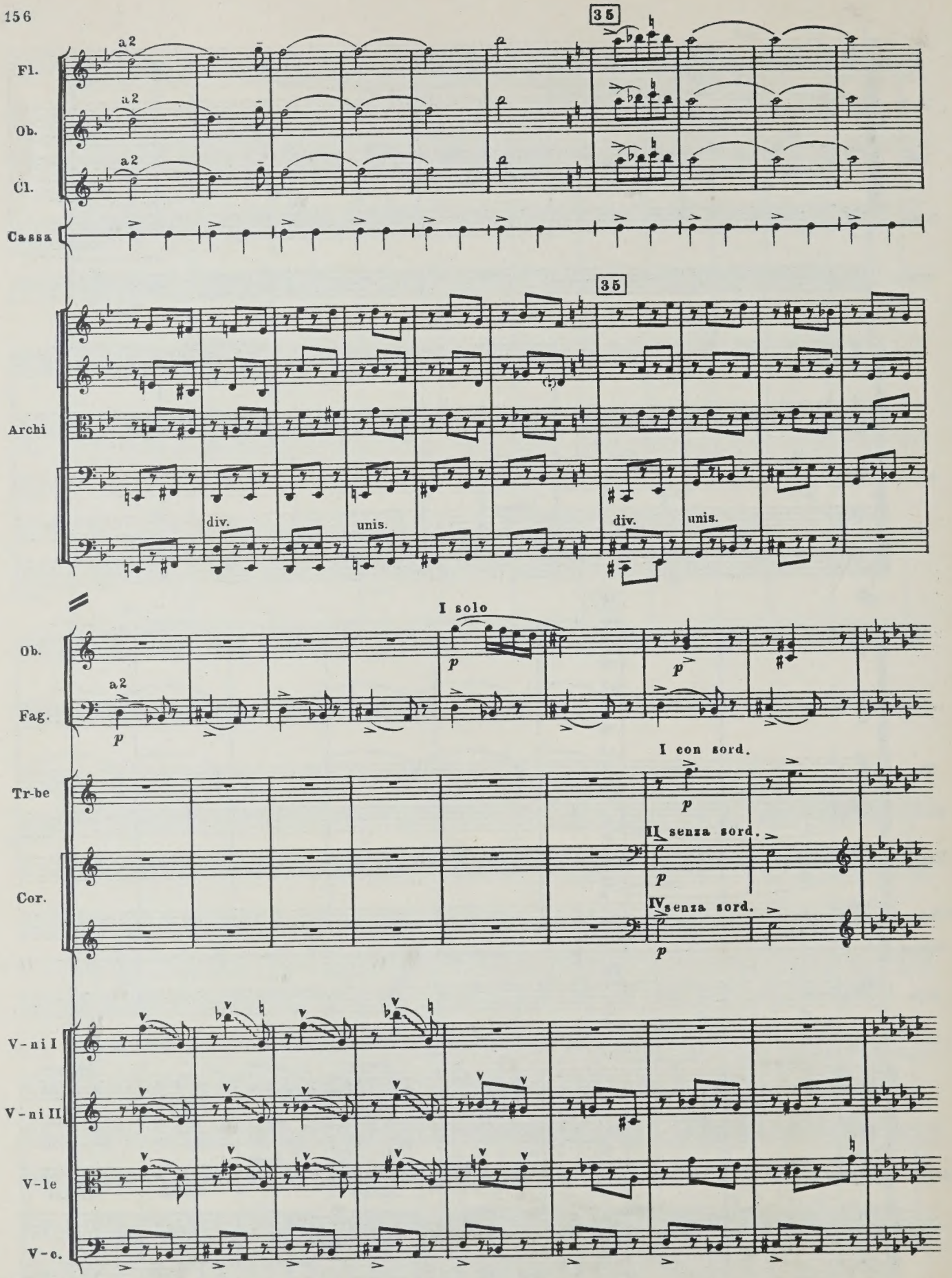

31
Fl. picc.
Fl.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni
P-tti
T-ro
Piano
Archi
a2
I.II
I
div.
unis.

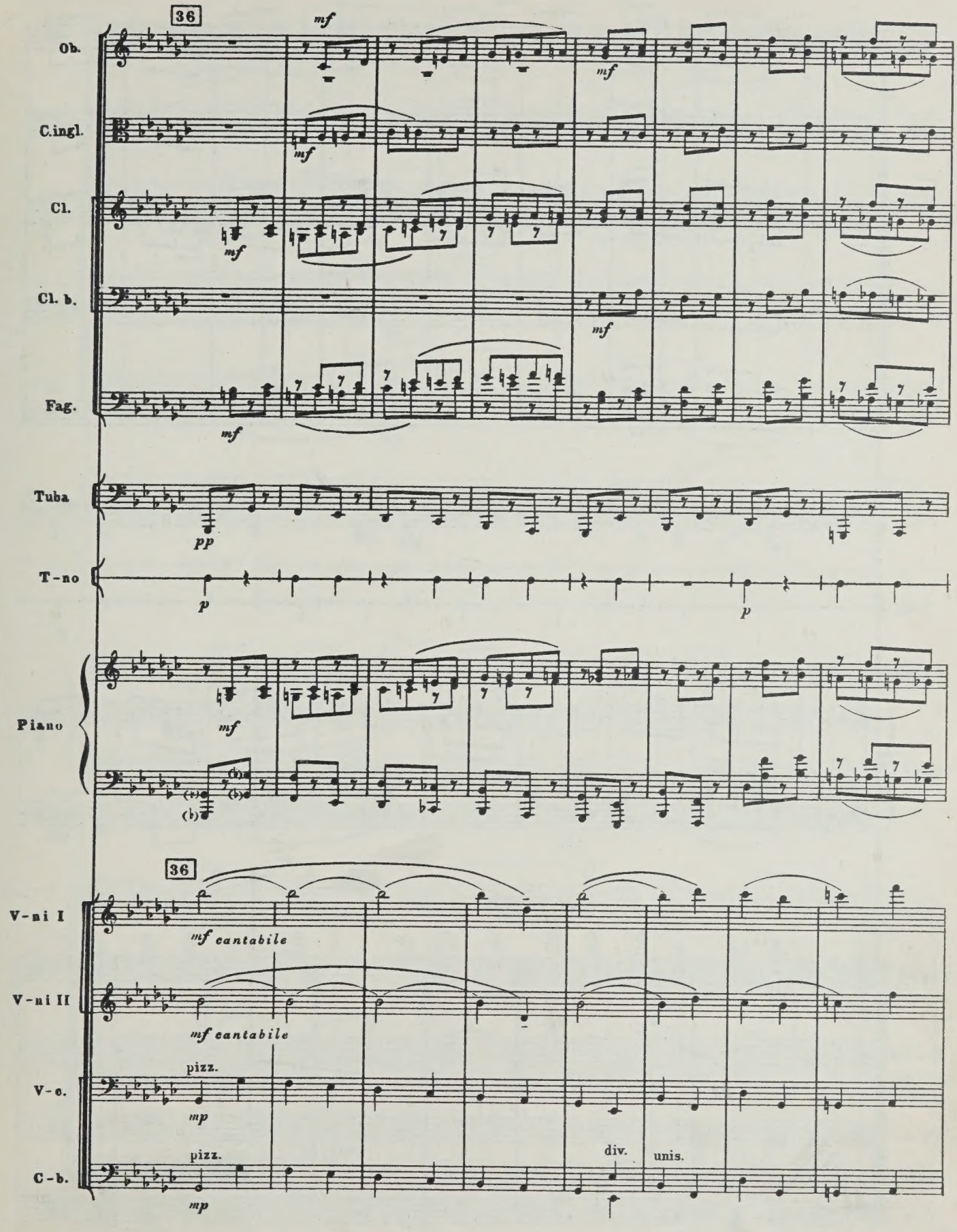

Fl. picc.
Fl.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Tr-ni
P-tti
Piano
Archi
a2
I
II
f
mf

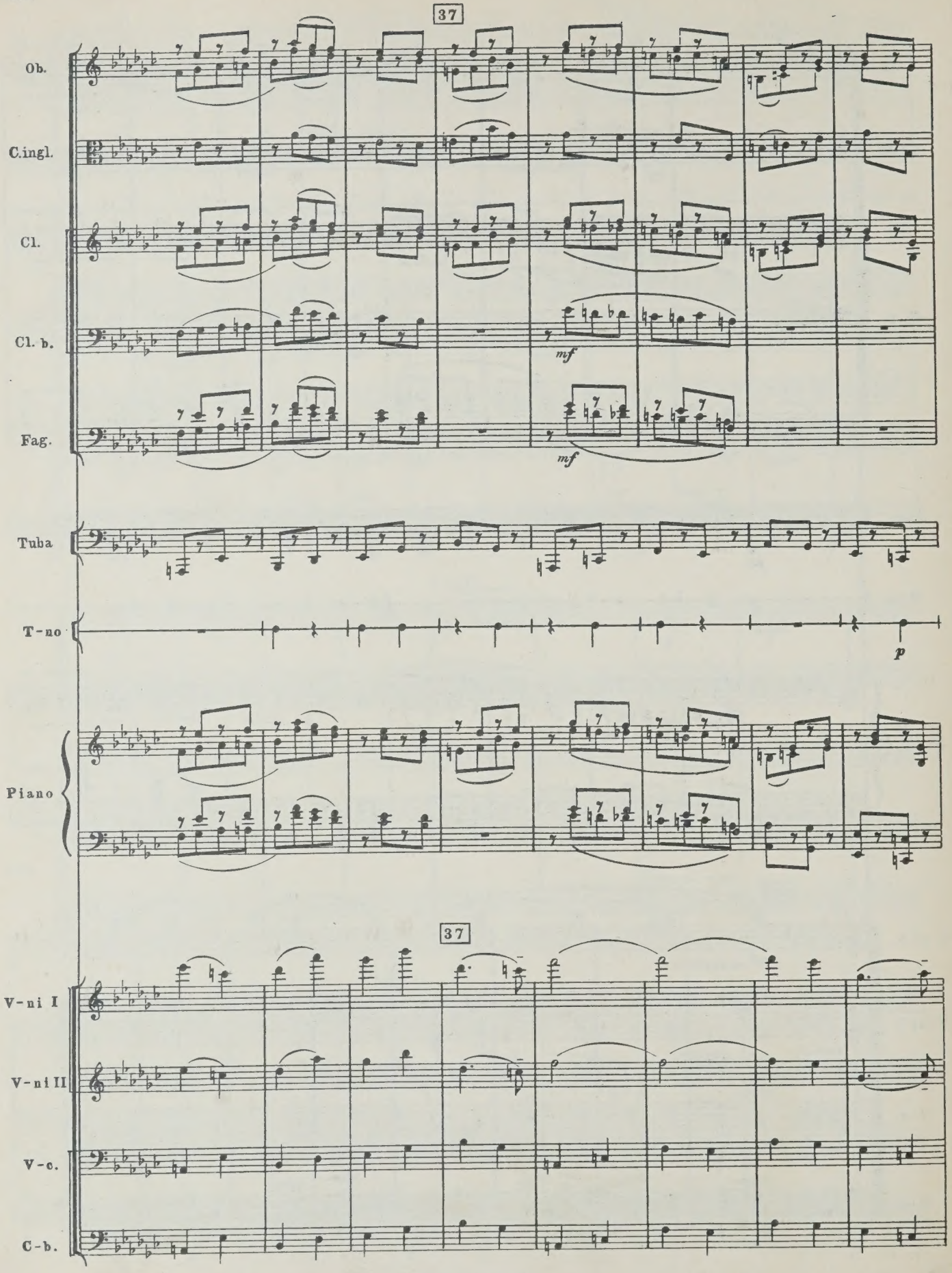

32
Ob.
a2
f
C.ingl.
p
Cl. picc.
p
Cl.
p
Cl. b.
Fag.
a2
p
I con sord.
Cor.
p
II con sord.
f
p
T-no
pp
Piano
p
32
pizz.
V-ni II
p
pizz.
V-le
p
V-c.
p
unis.
C-b.
pizz.
f
p

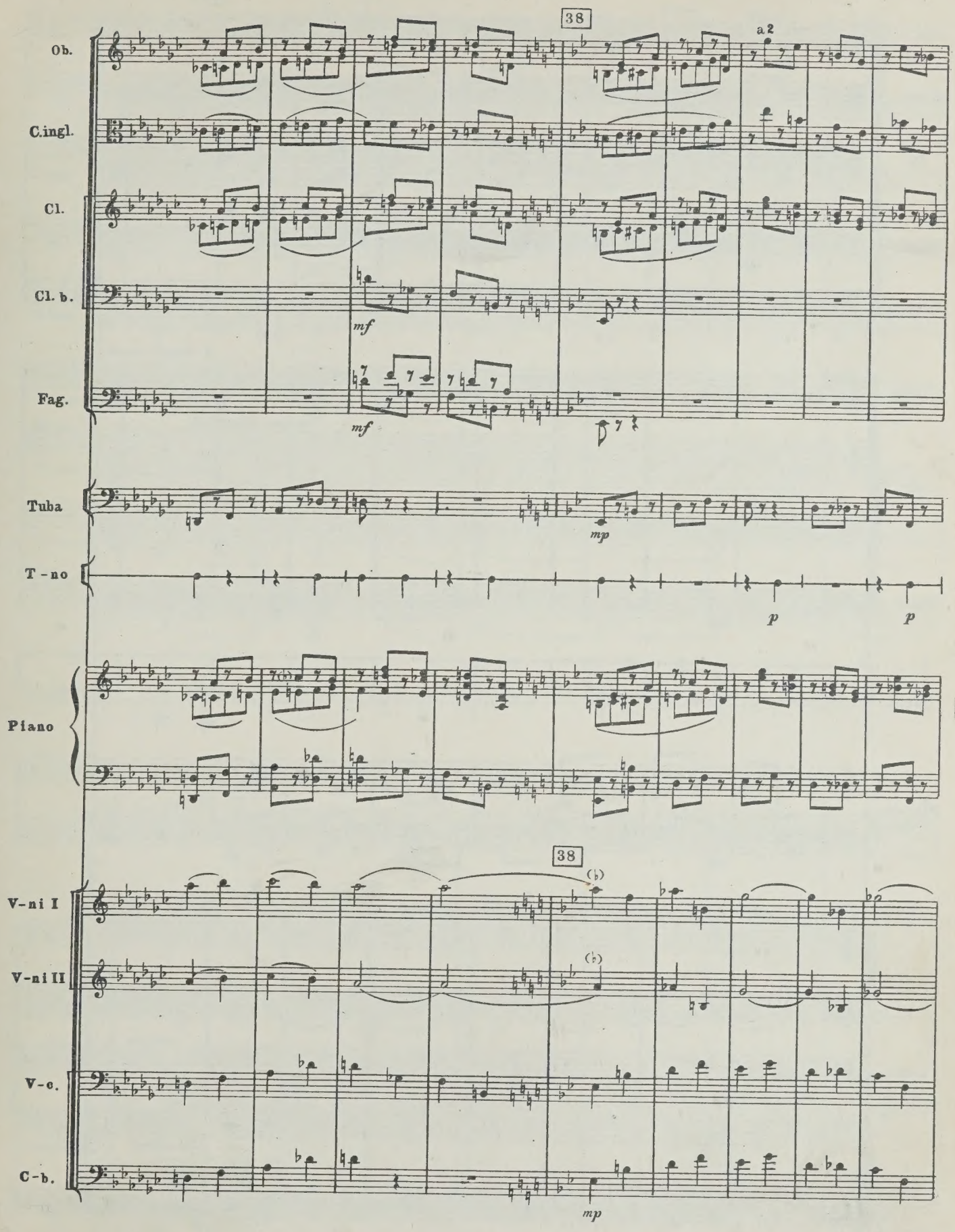

33
a2
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
p
a2
Fag.
I con sord.
I
II
mp
mp
Cor.
T-no
Piano
33
arco
p
V-ni II
arco
p
V-le
(v)
p
V-c.
arco
p
p
C-b.

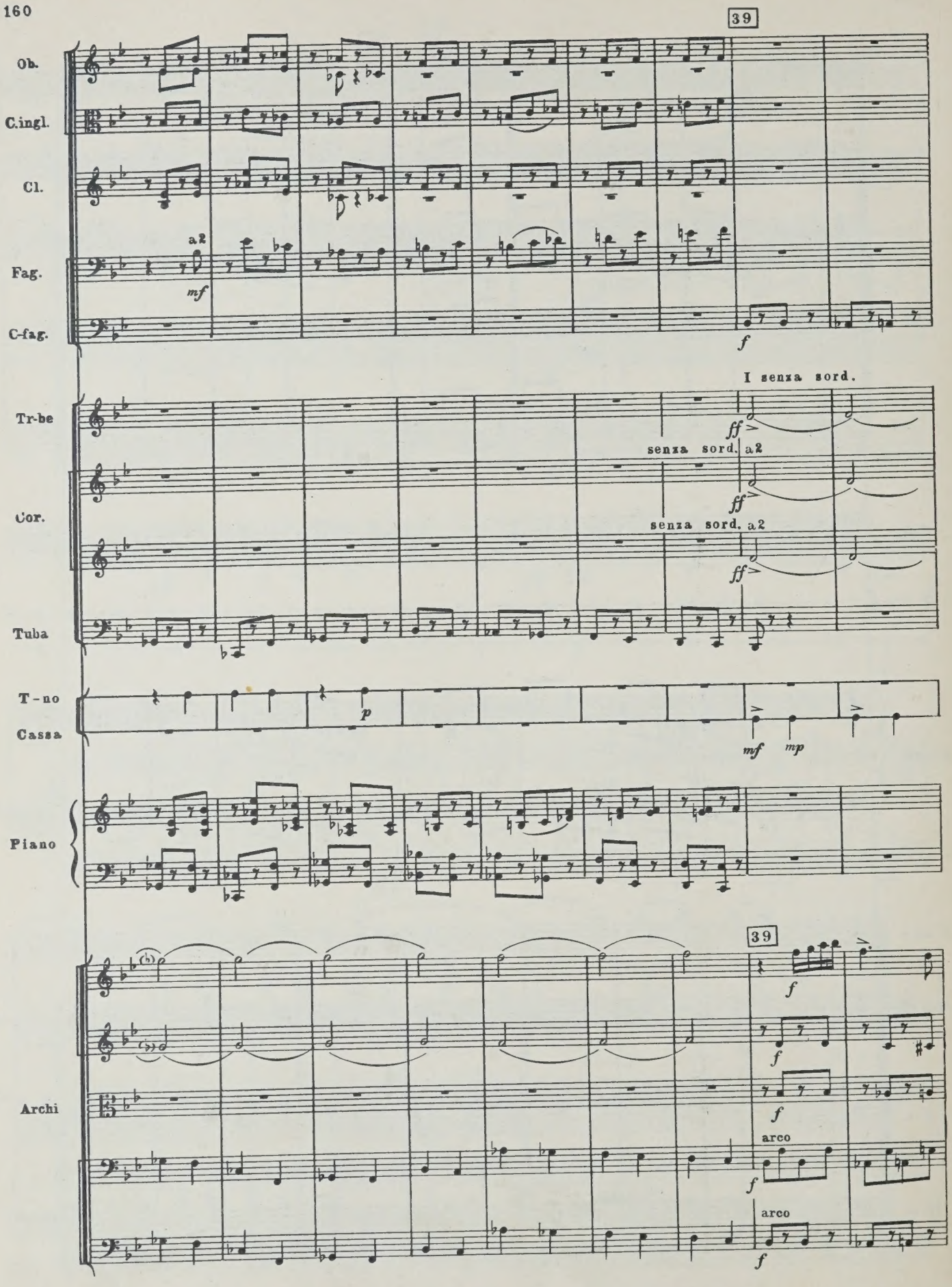

Cl.
Cl. b.
Fag.
C-fag.
Arpa
Archi
a 2
p
34
Fl.
Ob.
Cl.
Cl. b.
Fag.
C-fag.
Cassa
Arpa
Archi
mp
mf
pp

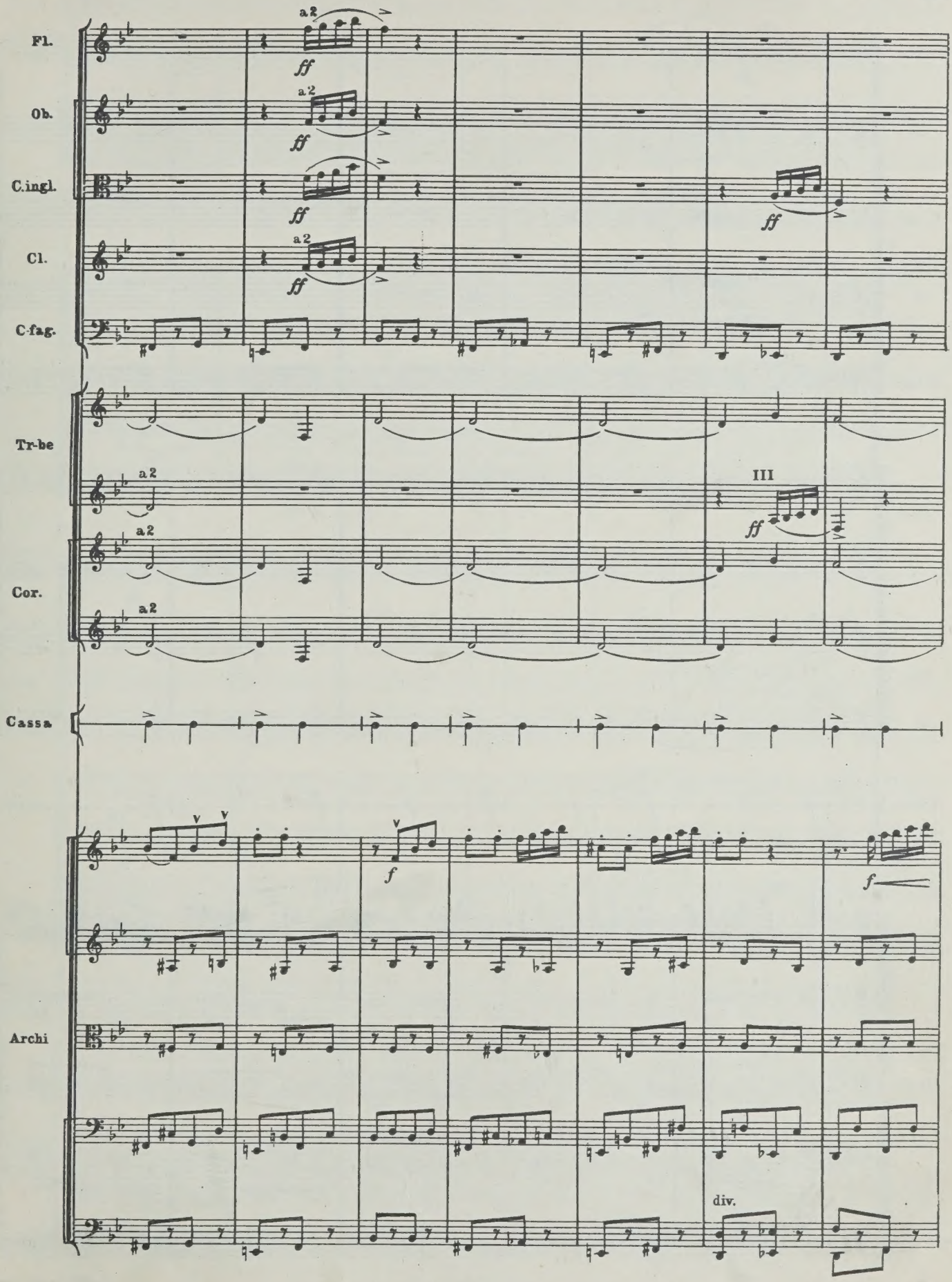

35
Fl.
Ob.
Cl.
a2
Cassa
35
Archi
div.
unis.
div.
unis.
I solo
Ob.
Fag.
a2
p
I con sord.
Tr-be
II senza sord.
Cor.
IV senza sord.
V-ni I
V-ni II
V-le
V-c.

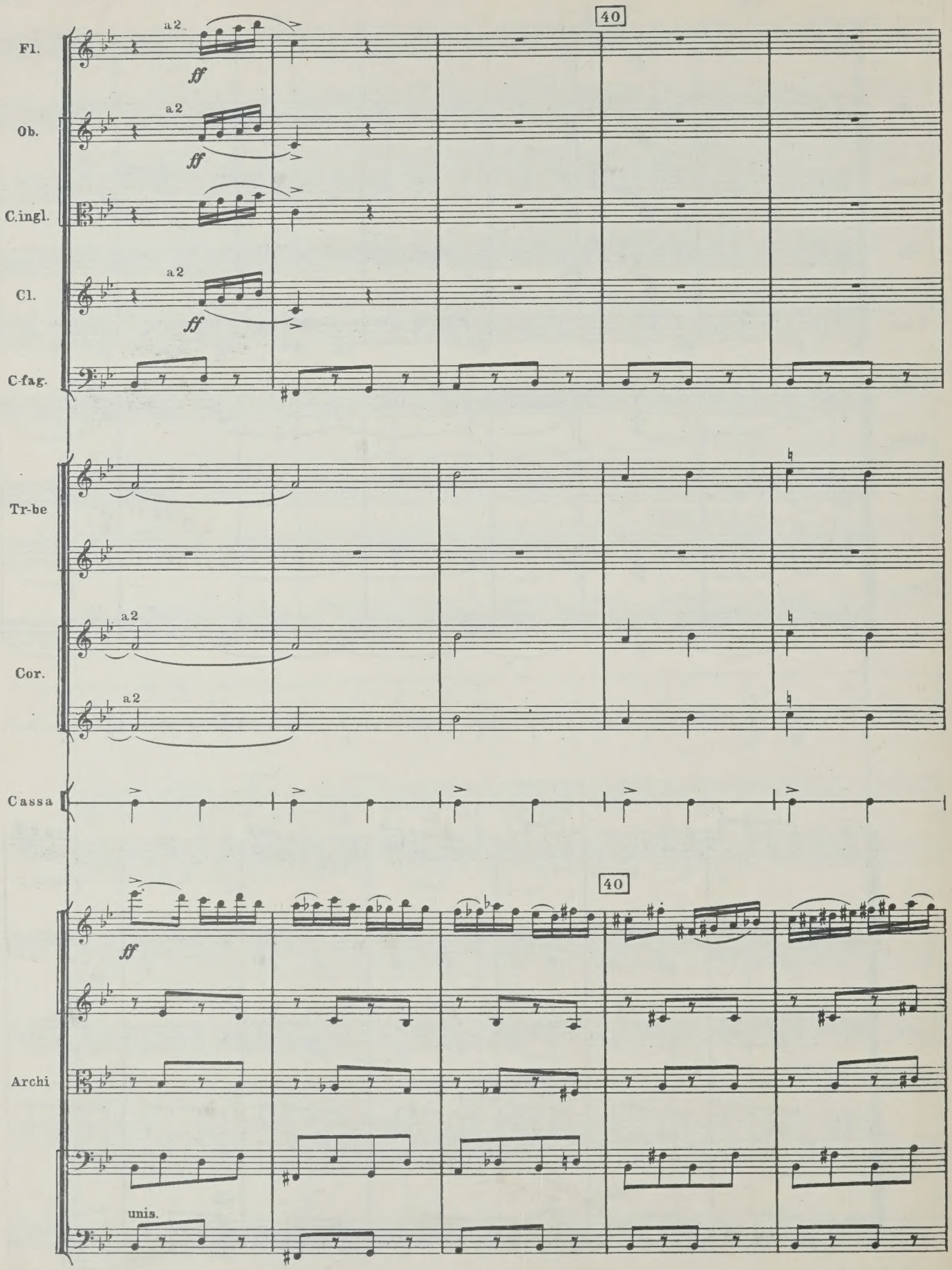

36
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
Tuba
T-no
Piano
36
V-ni I
V-ni II
V-c.
C-b.
mf
mf cantabile
pizz.
mp
div.
unis.
pp
p

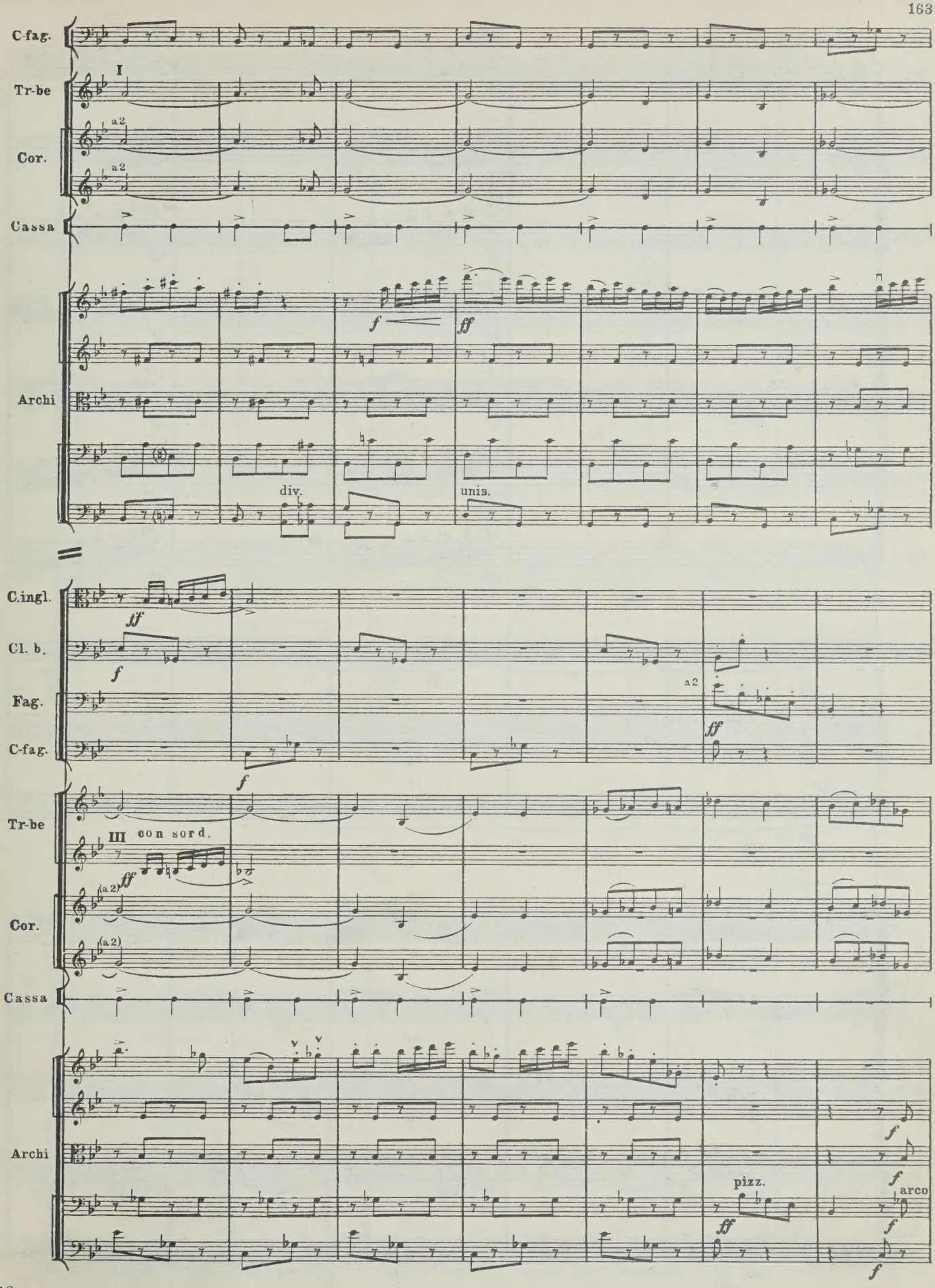

37
Ob.
C.ingl.
Cl.
Cl. b.
mf
Fag.
mf
Tuba
T-no
p
Piano
37
V-ni I
V-ni II
V-c.
C-b.

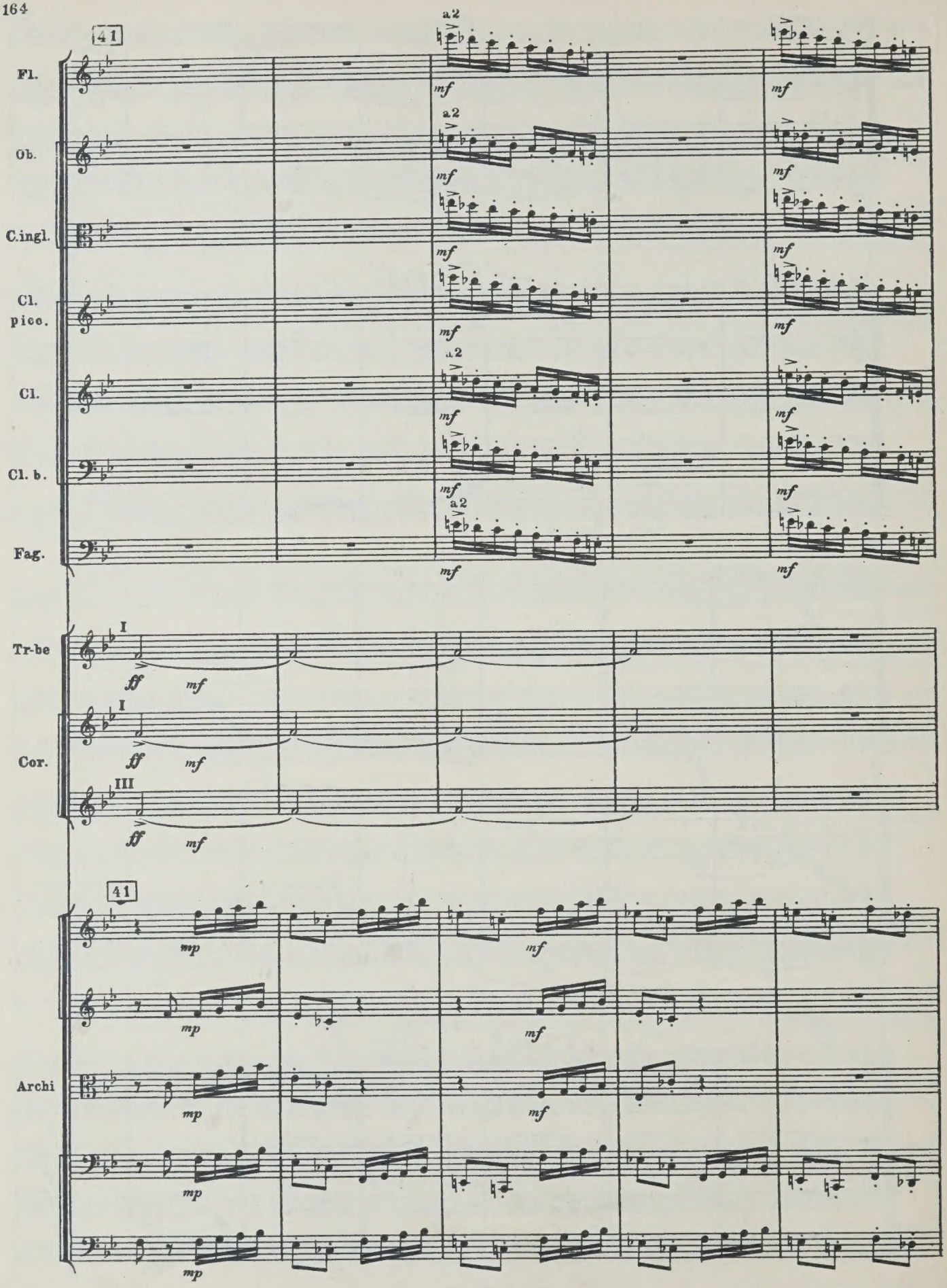

38
a 2
Ob.
C.ingl.
Cl.
Cl. b.
mf
Fag.
mf
Tuba
mp
T-no
p
p
Piano
38
V-ni I
V-ni II
V-c.
C-b.
mp

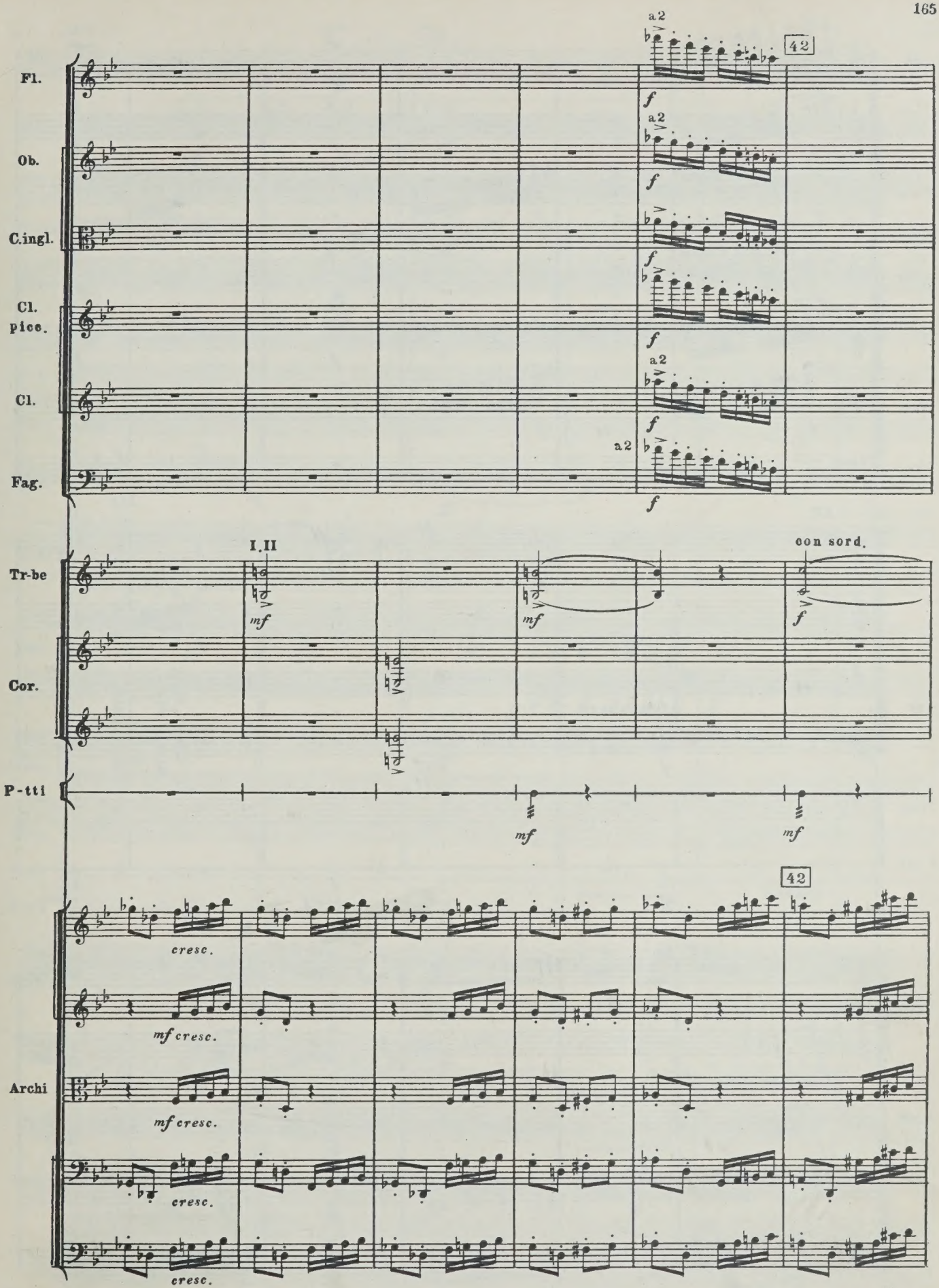

39
Ob.
C.ingl.
Cl.
a2
mf
Fag.
C-fag.
f
I senza sord.
Tr-be
ff
senza sord. a2
Cor.
ff
senza sord. a2
ff
Tuba
T-no
Cassa
p
mf
mp
Piano
39
Archi
f
f
f
arco
f
arco
f


Fl.
Ob.
C.ingl.
Cl.
C.fag.
Tr-be
Cor.
Cassa
Archi
a2
ff
III
f
div.

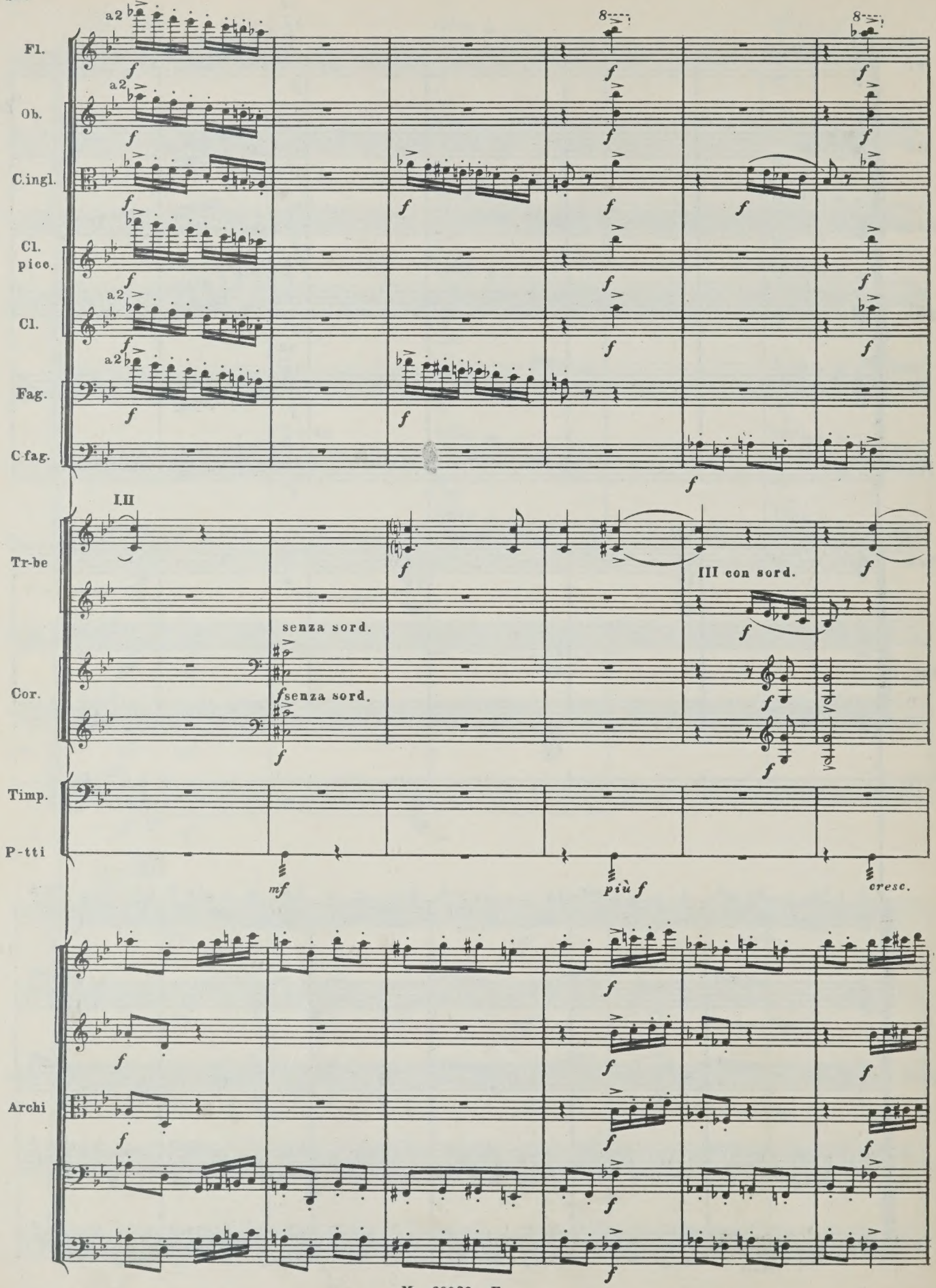

40
Fl.
Ob.
C.ingl.
Cl.
C-fag.
Tr-be
Cor.
Cassa
Archi
a2
ff
unis.

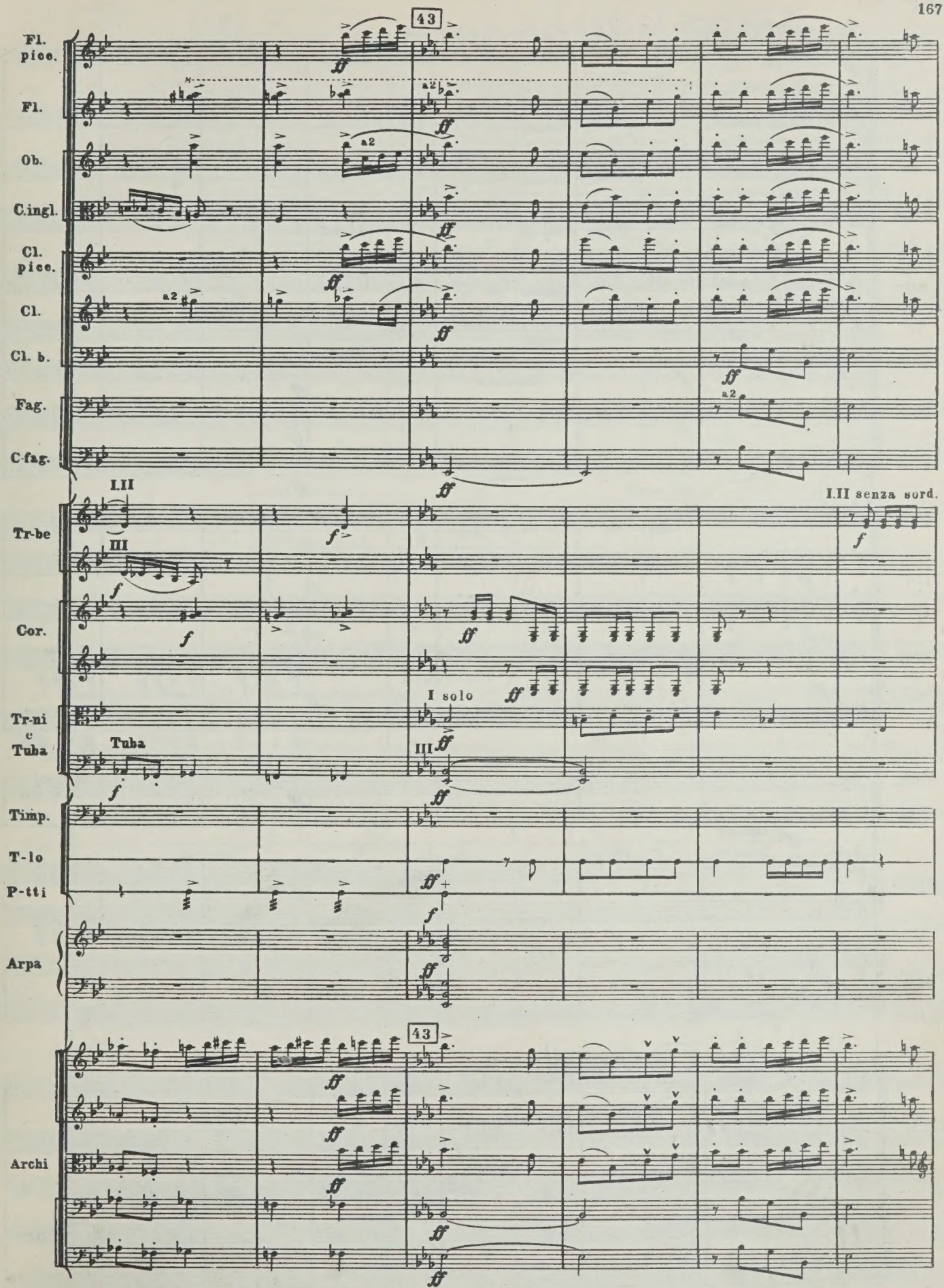

C-fag.
I
Tr-be
a2
Cor.
a2
Cassa
Archi
f
ff
div.
unis.
C.ingl.
ff
Cl. b.
f
Fag.
a2
ff
C-fag.
f
Tr-be
III con sord.
ff
(a2)
Cor.
(a2)
Cassa
Archi
pizz.
ff
arco
f
f

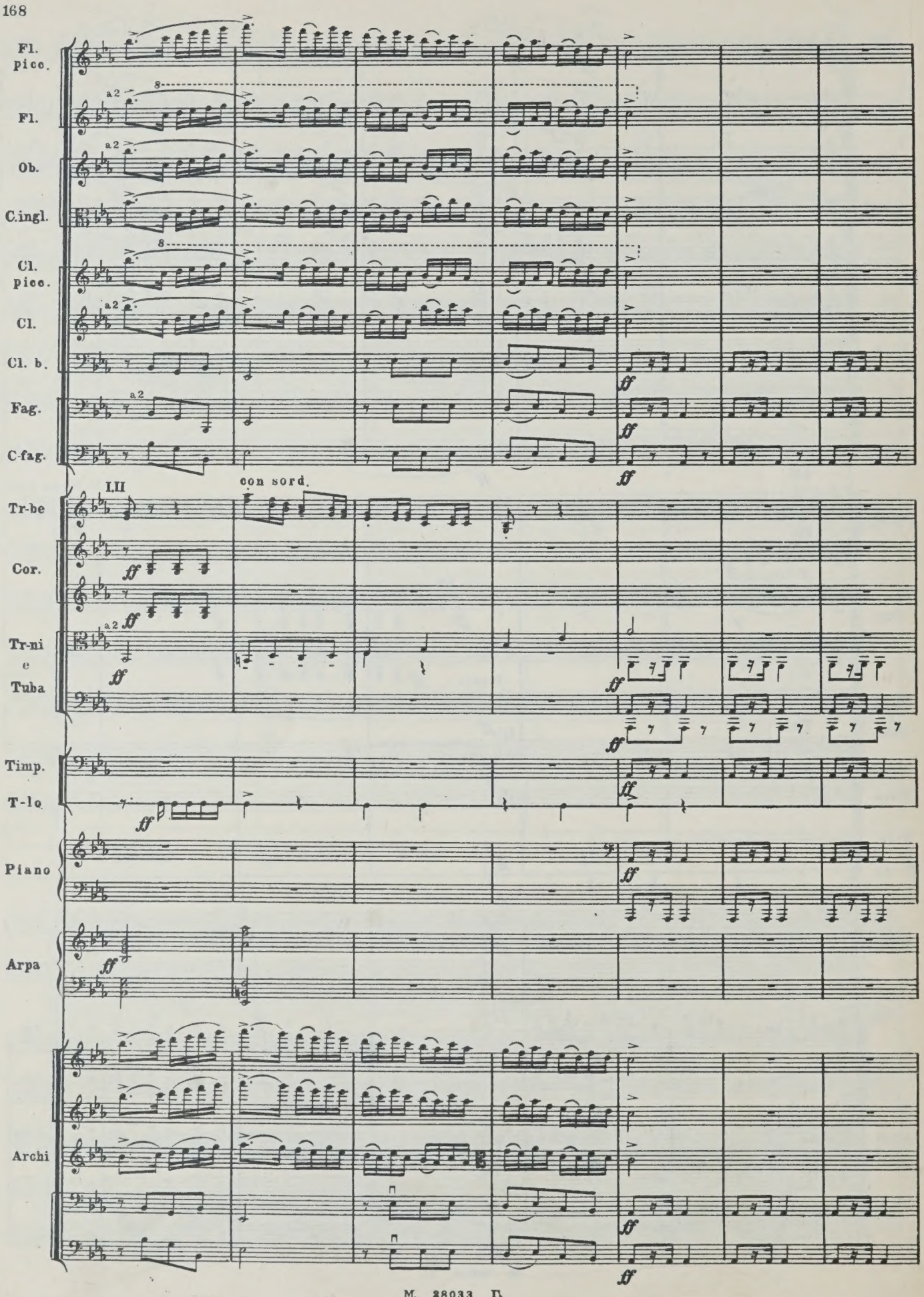

41
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
a2
mf
Tr-be
Cor.
I
III
ff
mf
41
Archi
mp
mf

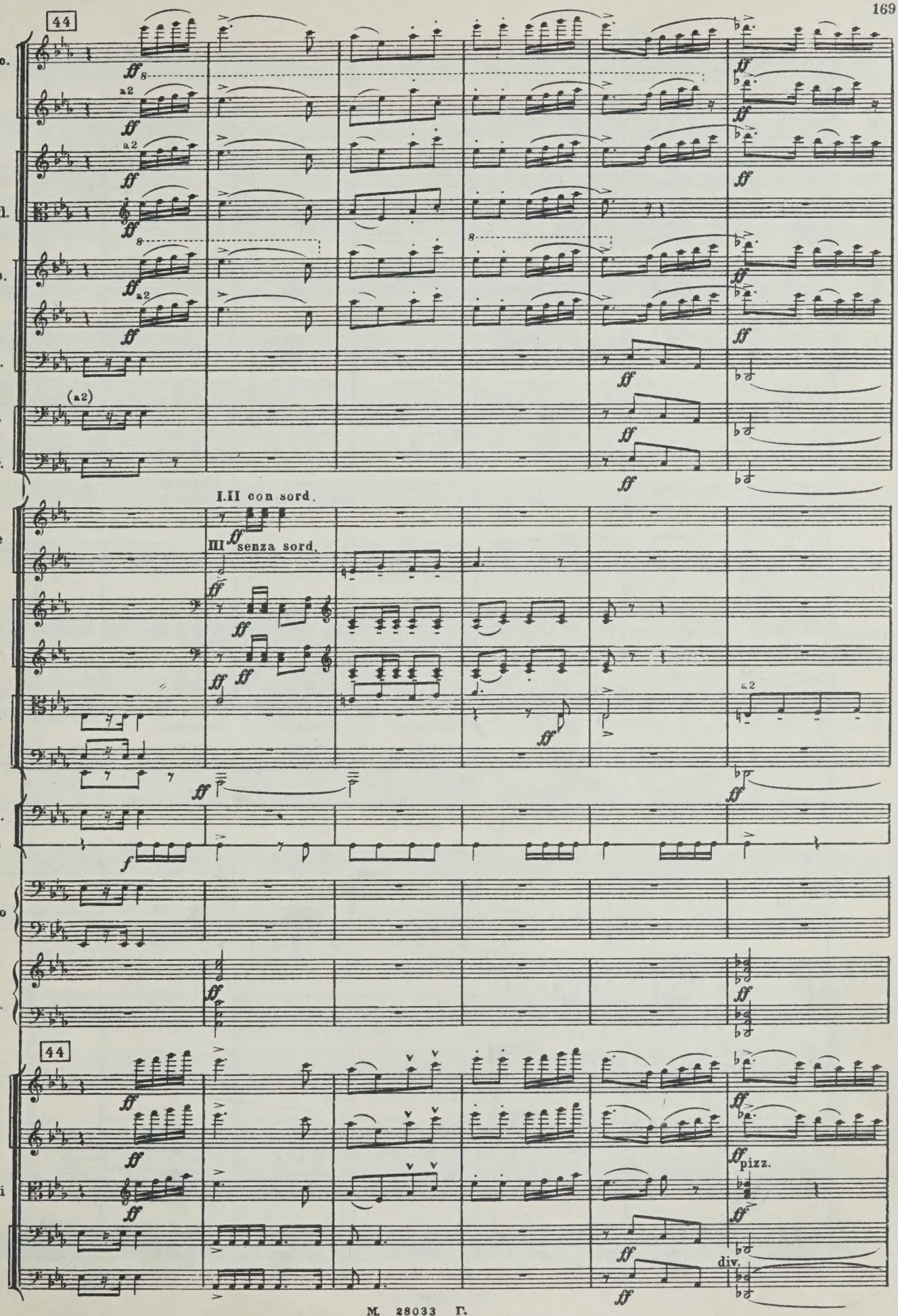

Fl.
Ob.
C.ingl.
Cl. pice.
Cl.
Fag.
Tr-be
Cor.
P-tti
Archi
a2
42
I.II
con sord.
cresc.
mf cresc.

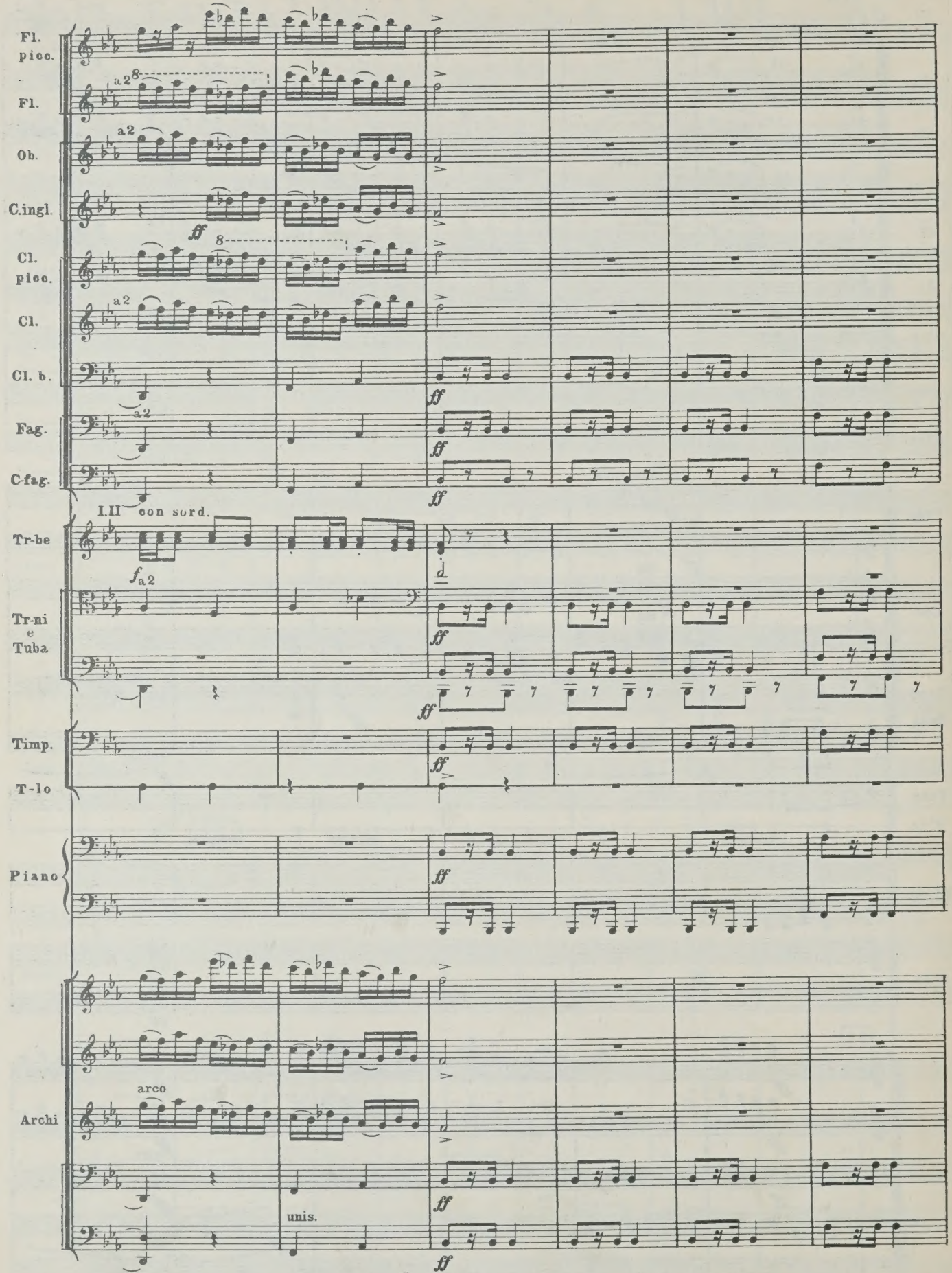
М. 28033 Г.

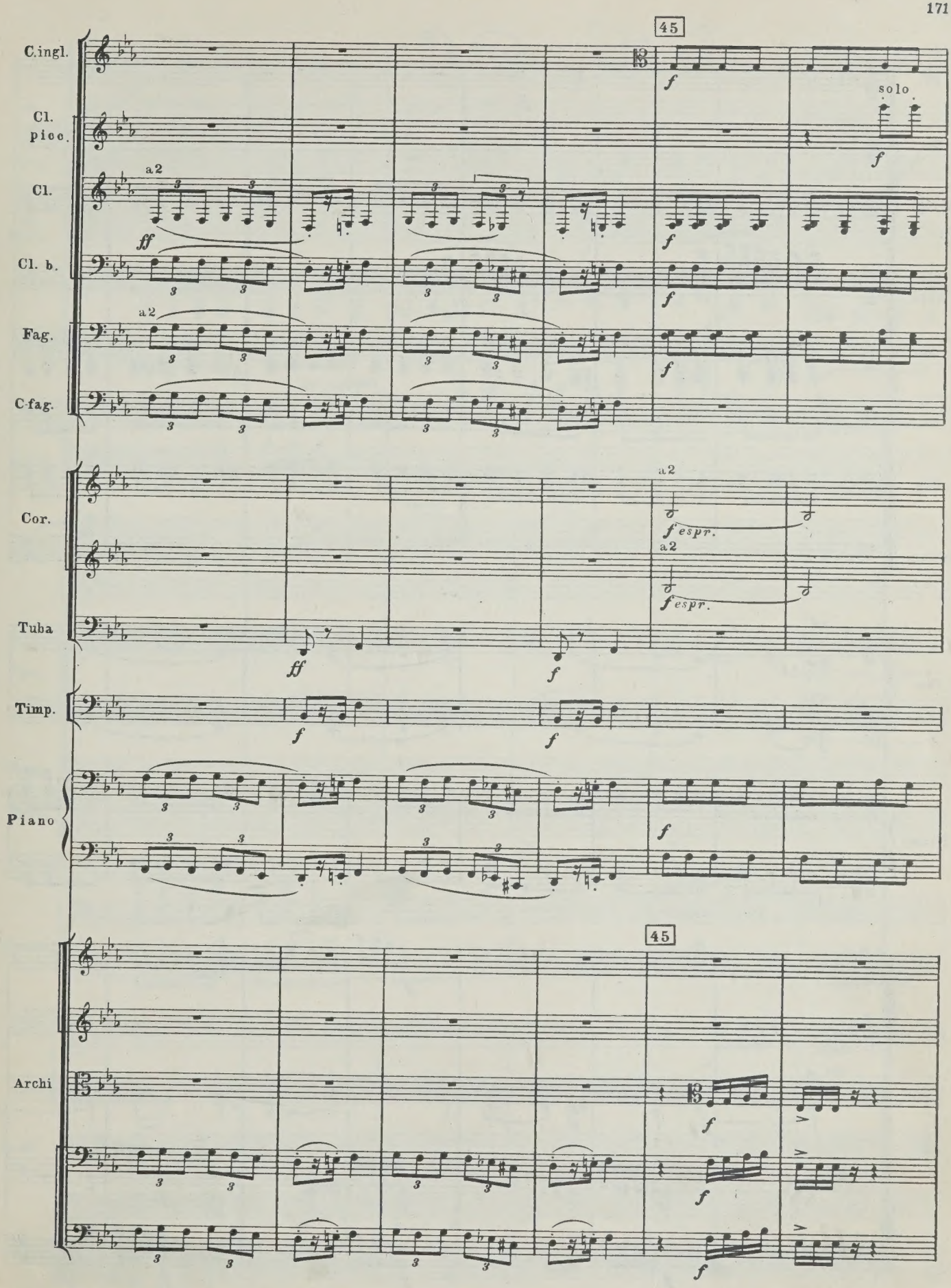

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
C fag.
a2
I.II
Tr-be
III con sord.
senza sord.
Cor.
senza sord.
Timp.
P-tti
mf
più f
cresc.
Archi

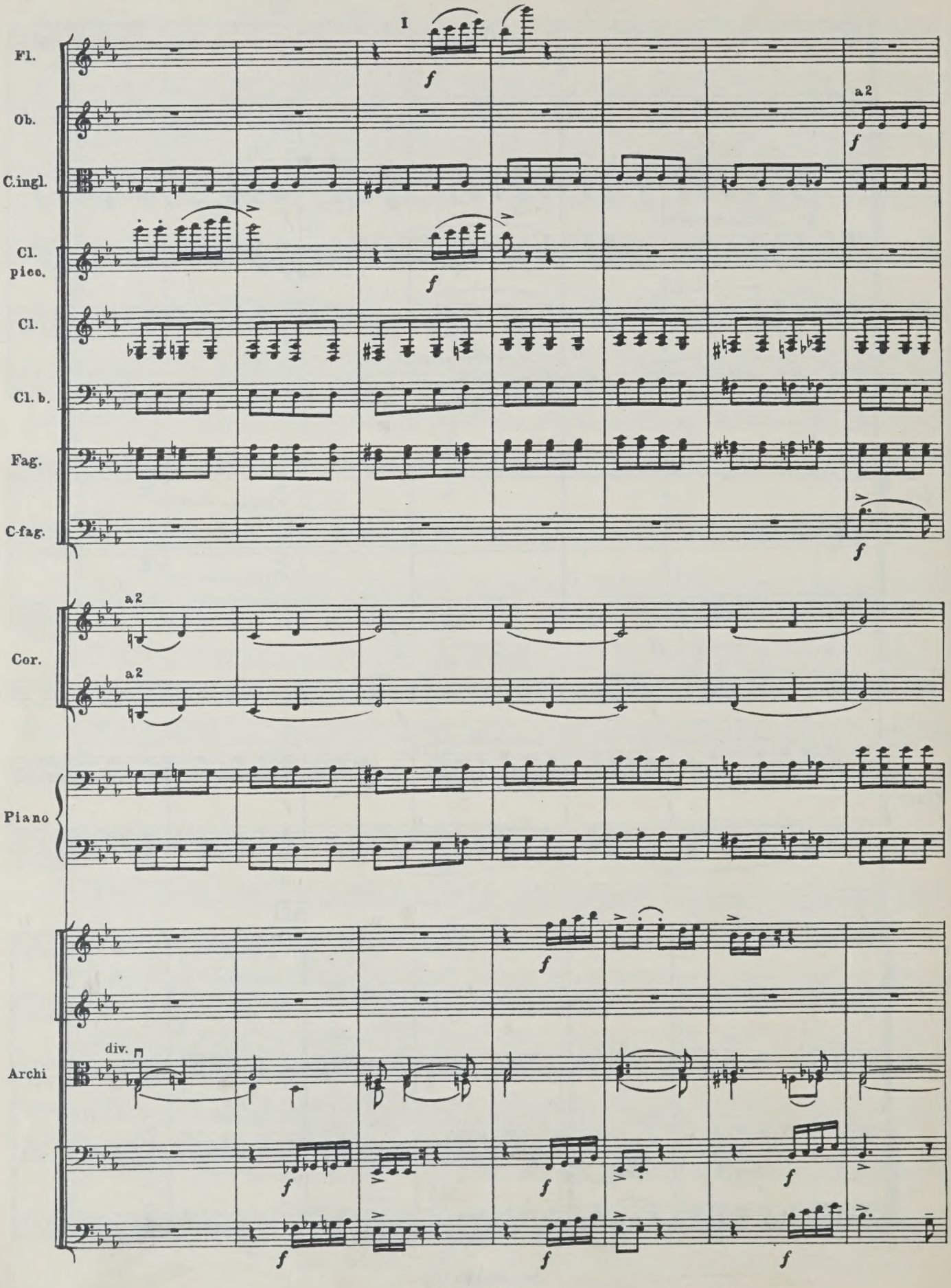

43
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
I.II
I.II senza sord.
Tr-be
III
Cor.
I solo
Tr-ni e Tuba
Tuba
Timp.
T-lo
P-tti
Arpa
43
Archi

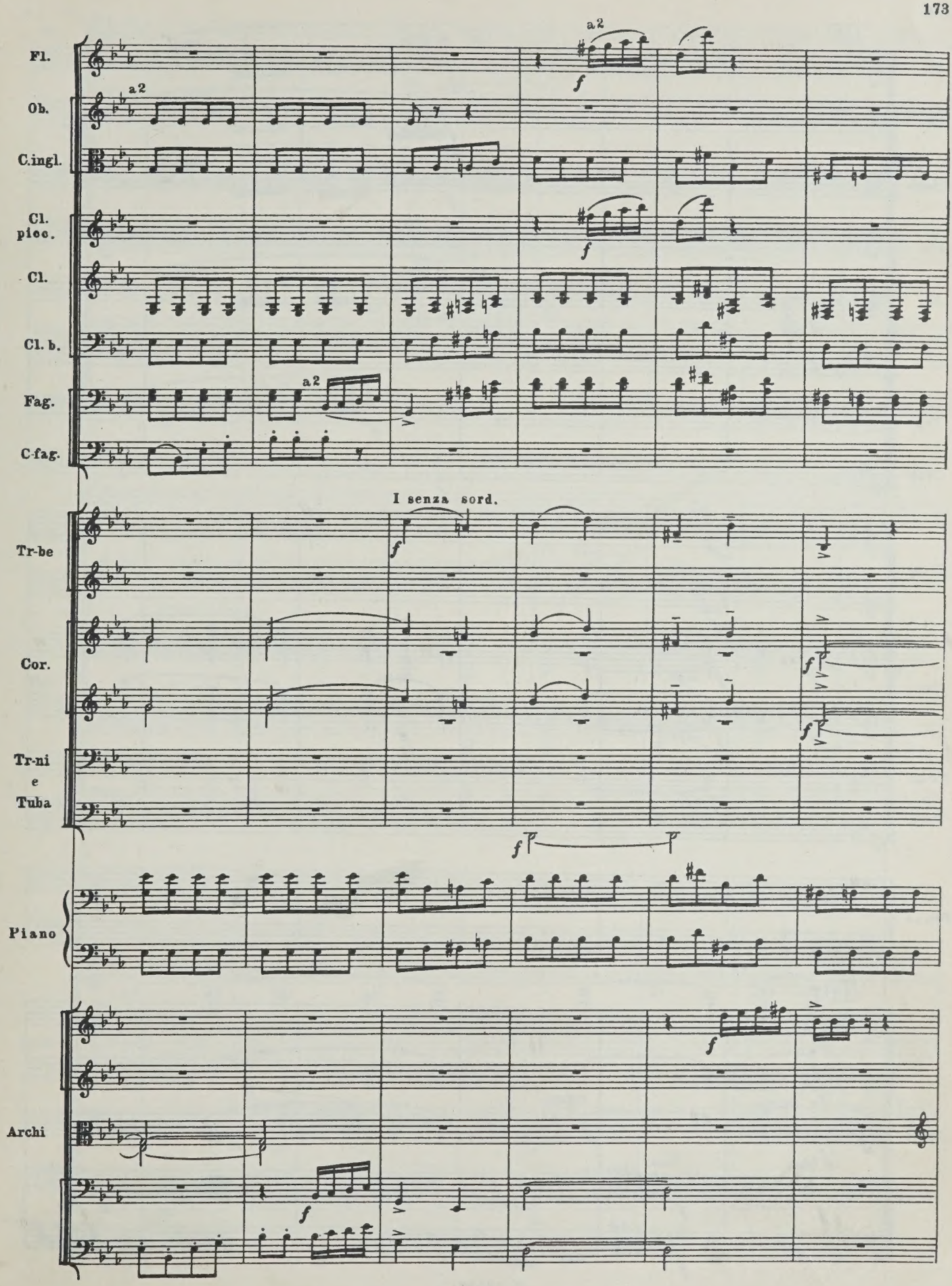

Fl. pico.
Fl.
Ob.
C.ingl.
Cl. pico.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-lo
Piano
Arpa
Archi
a2
8
I.II
con sord.
ff

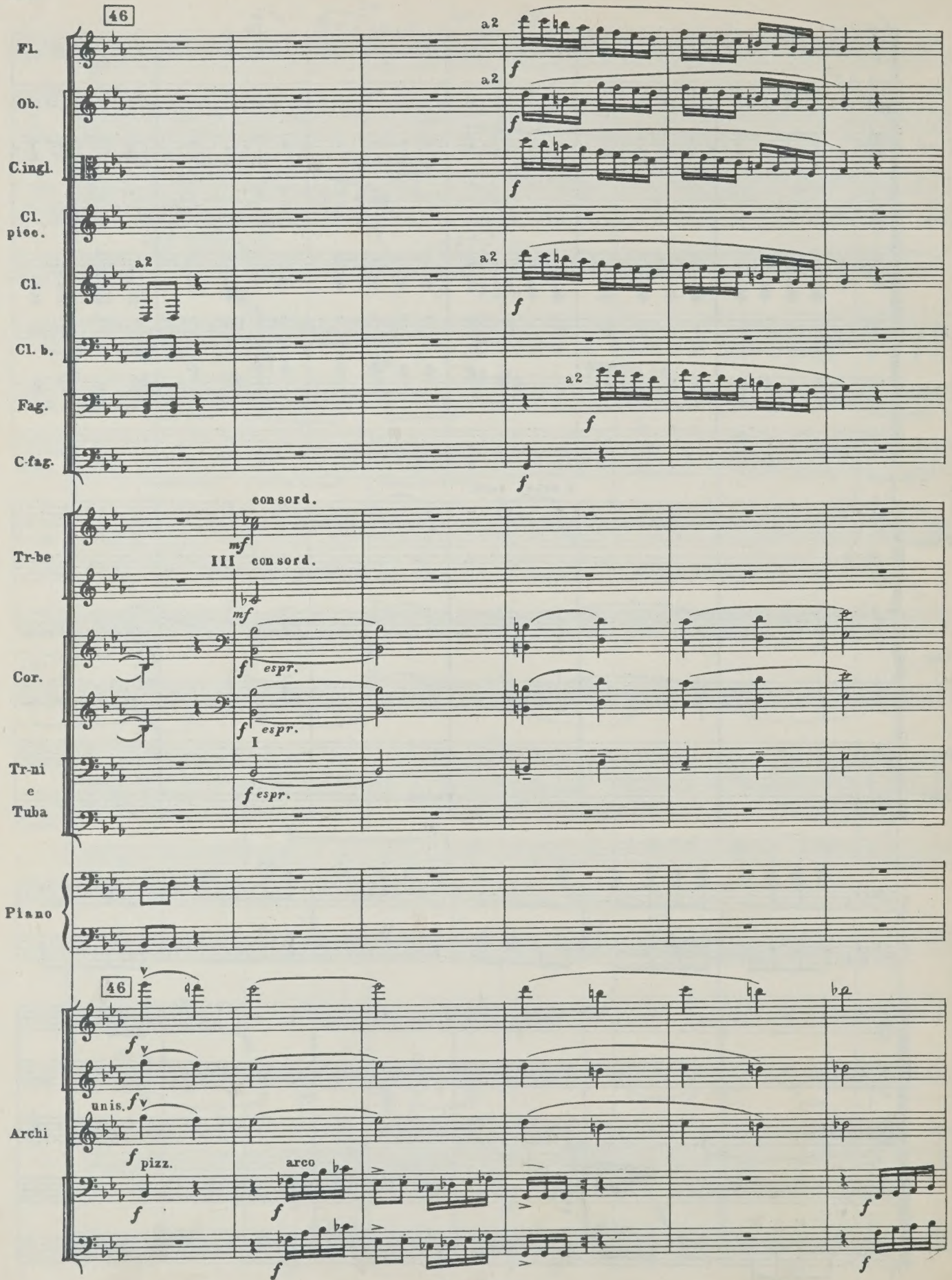

44
Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
I.II con sord.
III senza sord.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-lo
Piano
Arpa
44
Archi
pizz.
div.

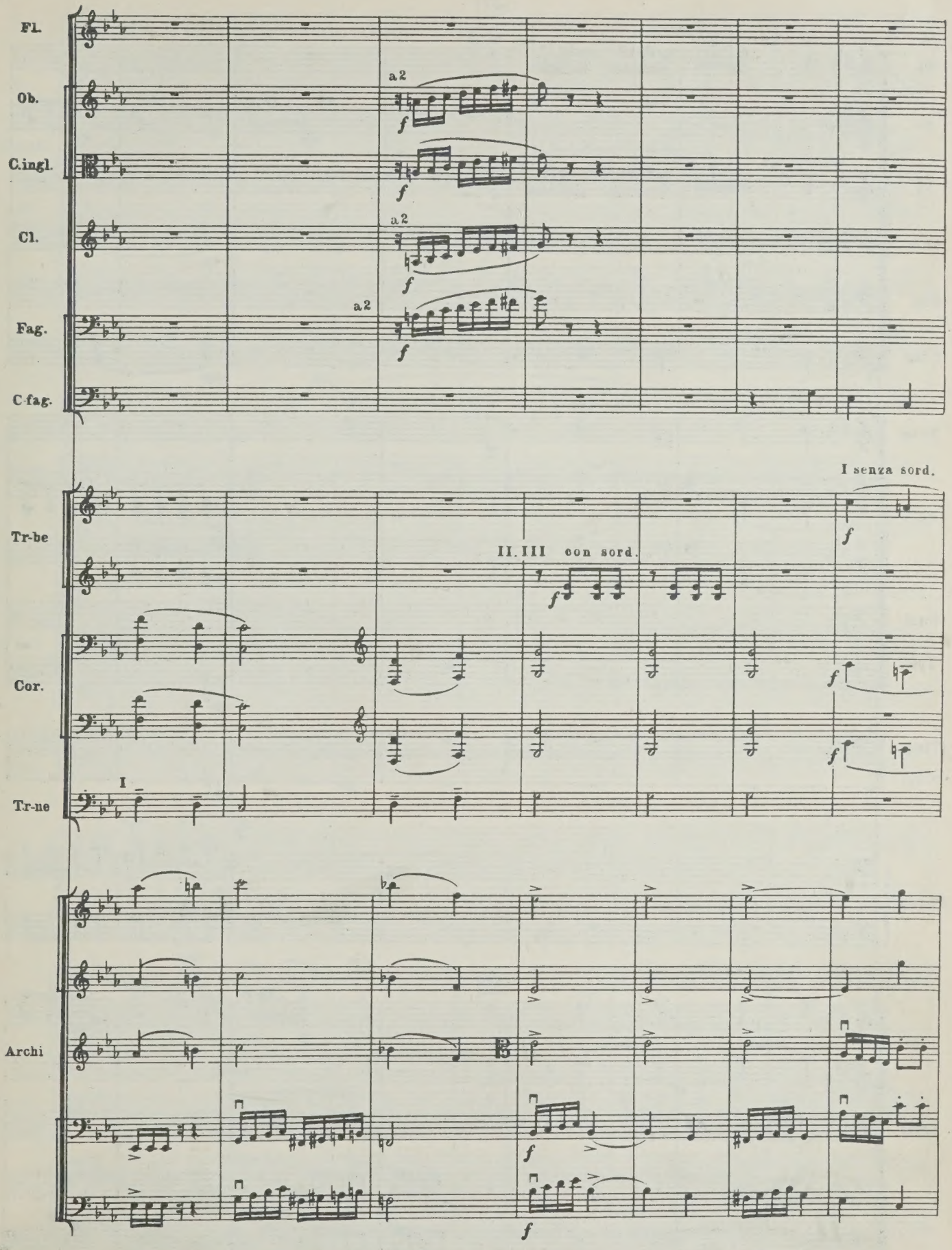

Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Tr-ni e Tuba
Timp.
T-lo
Piano
Archi
a2
8
ff
I.II con sord.
arco
unis.

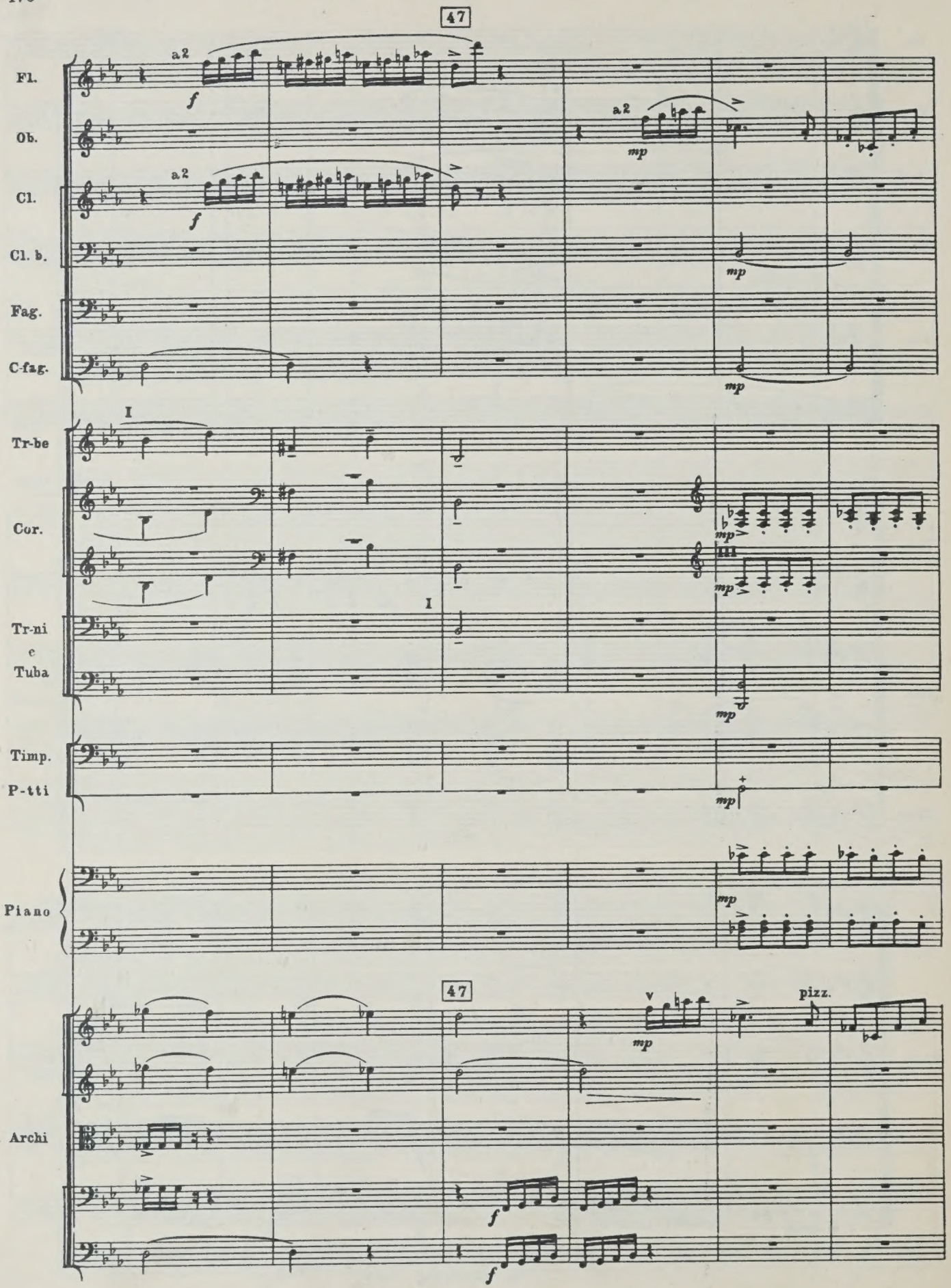

45
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tuba
Timp.
Piano
Archi
a2
solo
ff
f
espr.

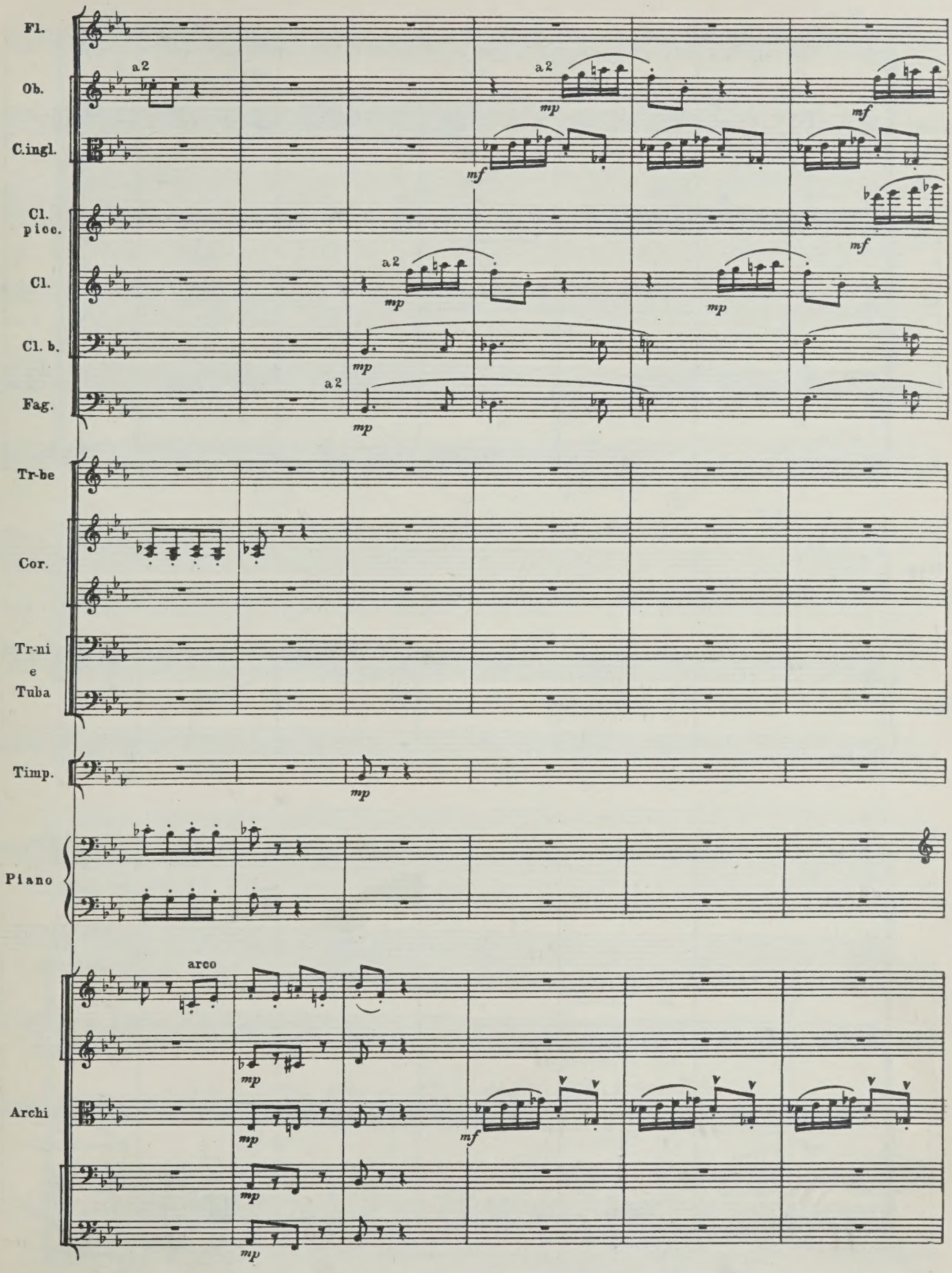

I
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Piano
Archi
a2
div.

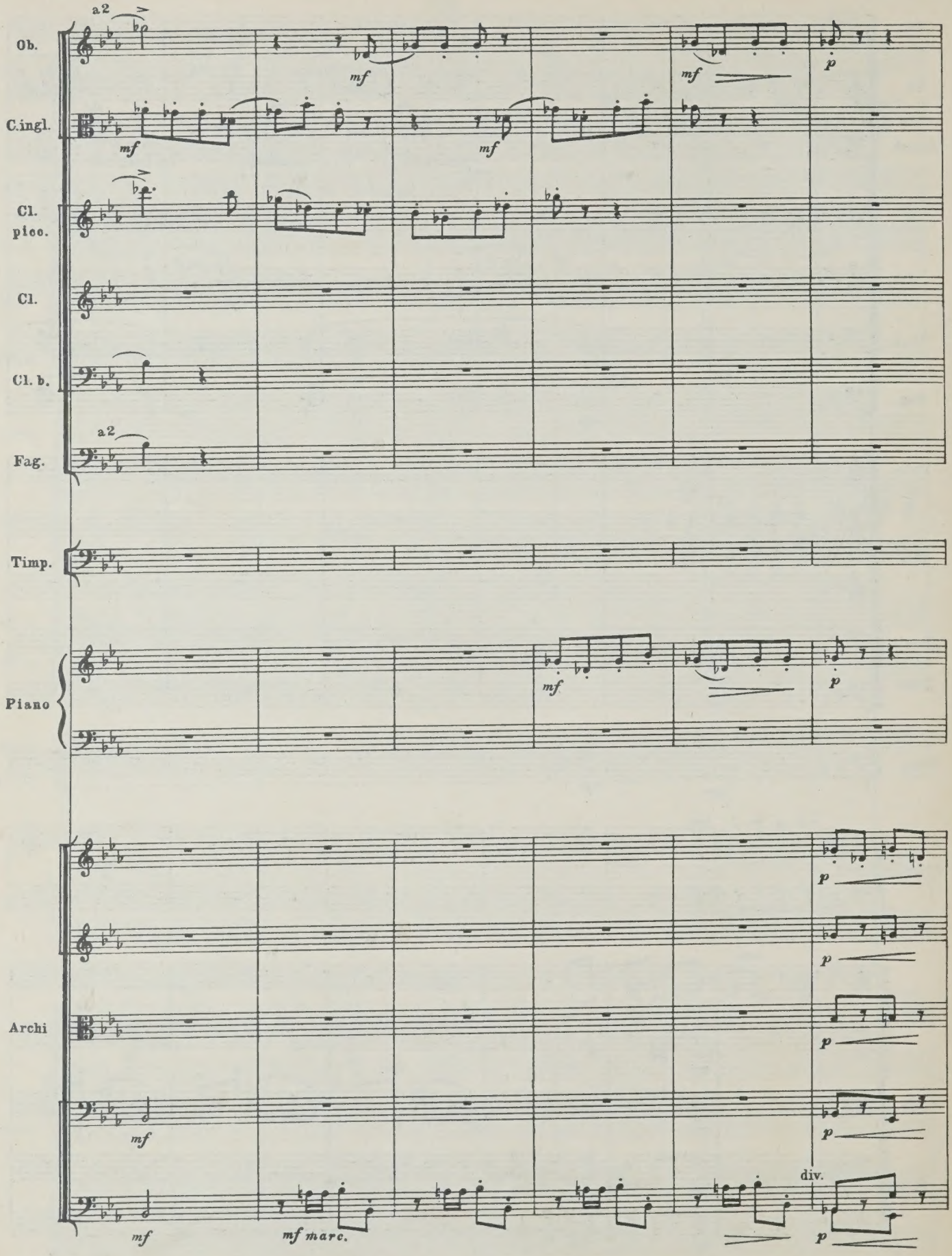

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
I senza sord.
Tr-be
Cor.
Tr-ni e Tuba
Piano
Archi

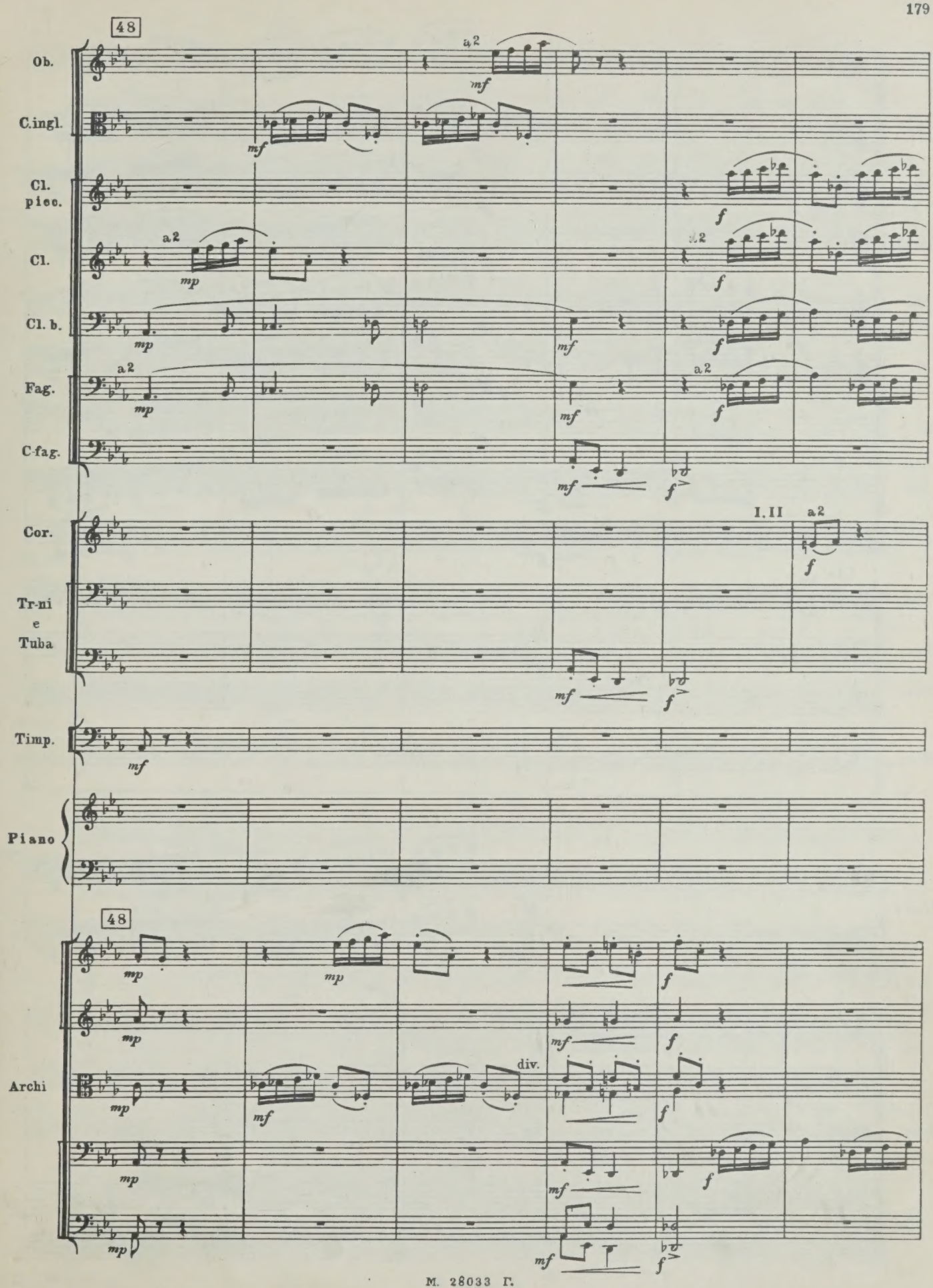

46
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
f
Tr-be
con sord.
mf
III
Cor.
espr.
I
Tr-ni e Tuba
Piano
Archi
unis.
pizz.
arco

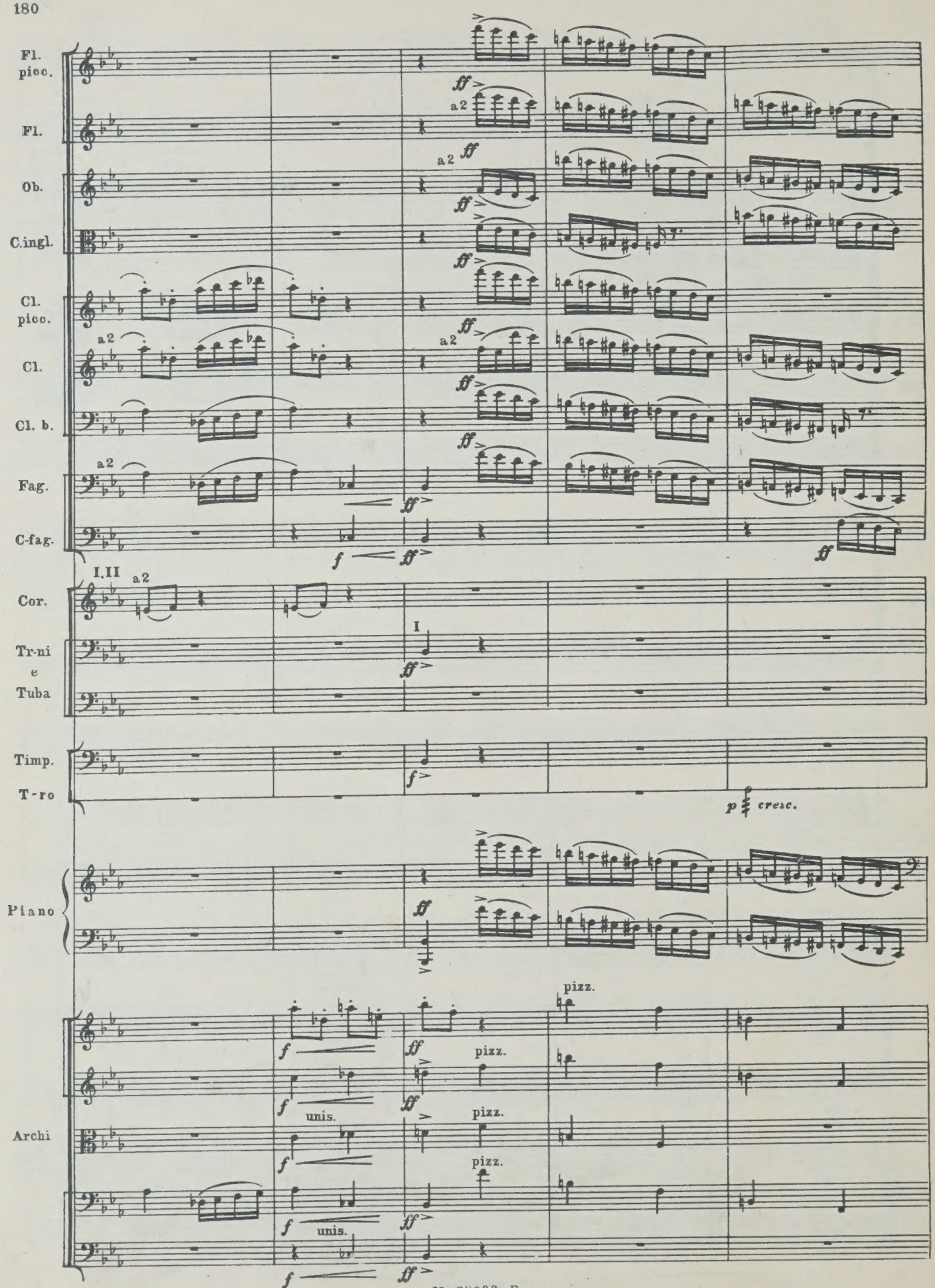

Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.
a2
a2
a2
f
Tr-be
Cor.
Tr-ne
I
II. III con sord.
I senza sord.
Archi

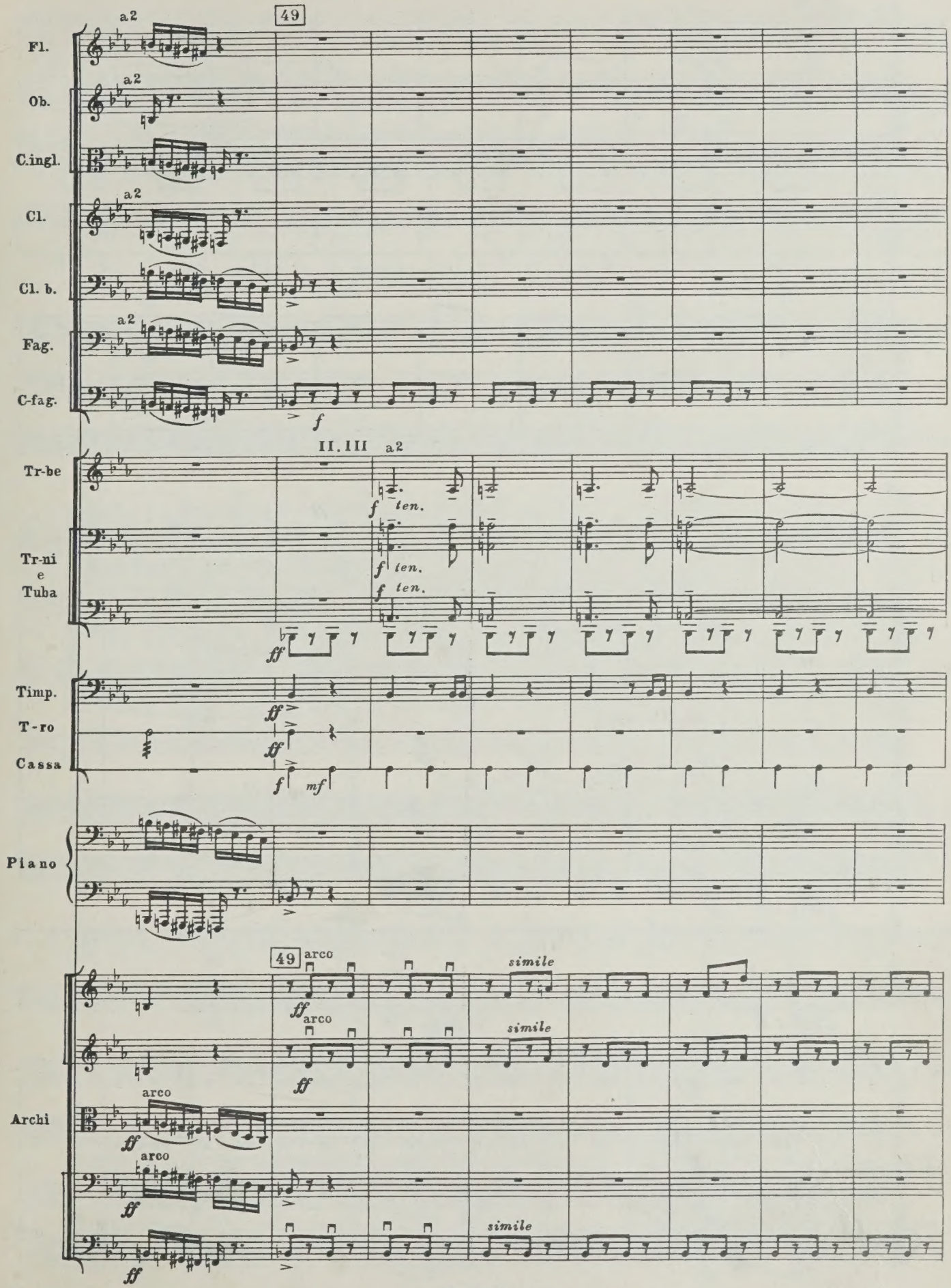

47
Fl.
Ob.
Cl.
Cl. b.
Fag.
C-fag.
a2
f
mp
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
P-tti
I
III
Piano
Archi
v
pizz.

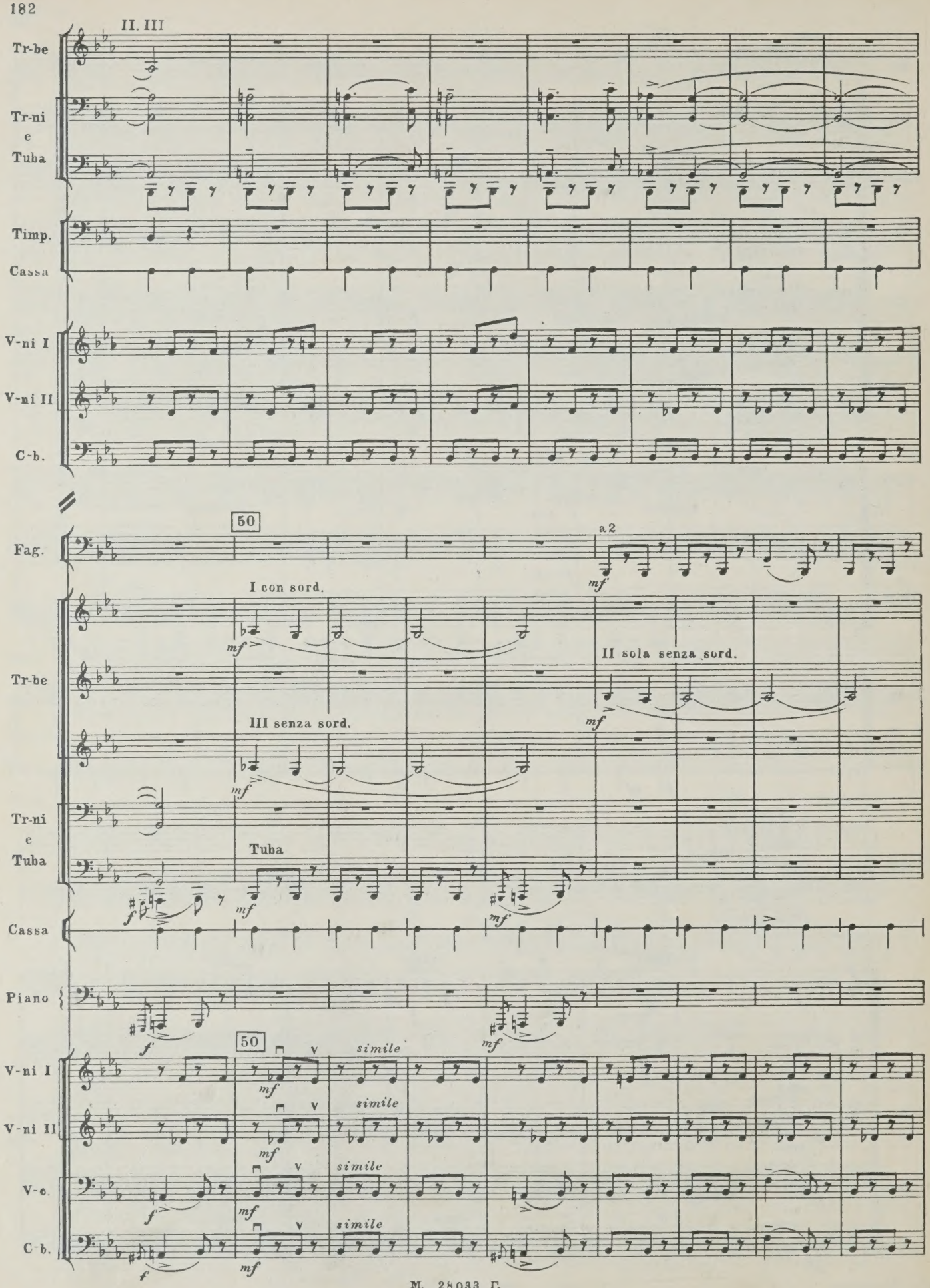

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Piano
Archi
a2
mp
mf
arco

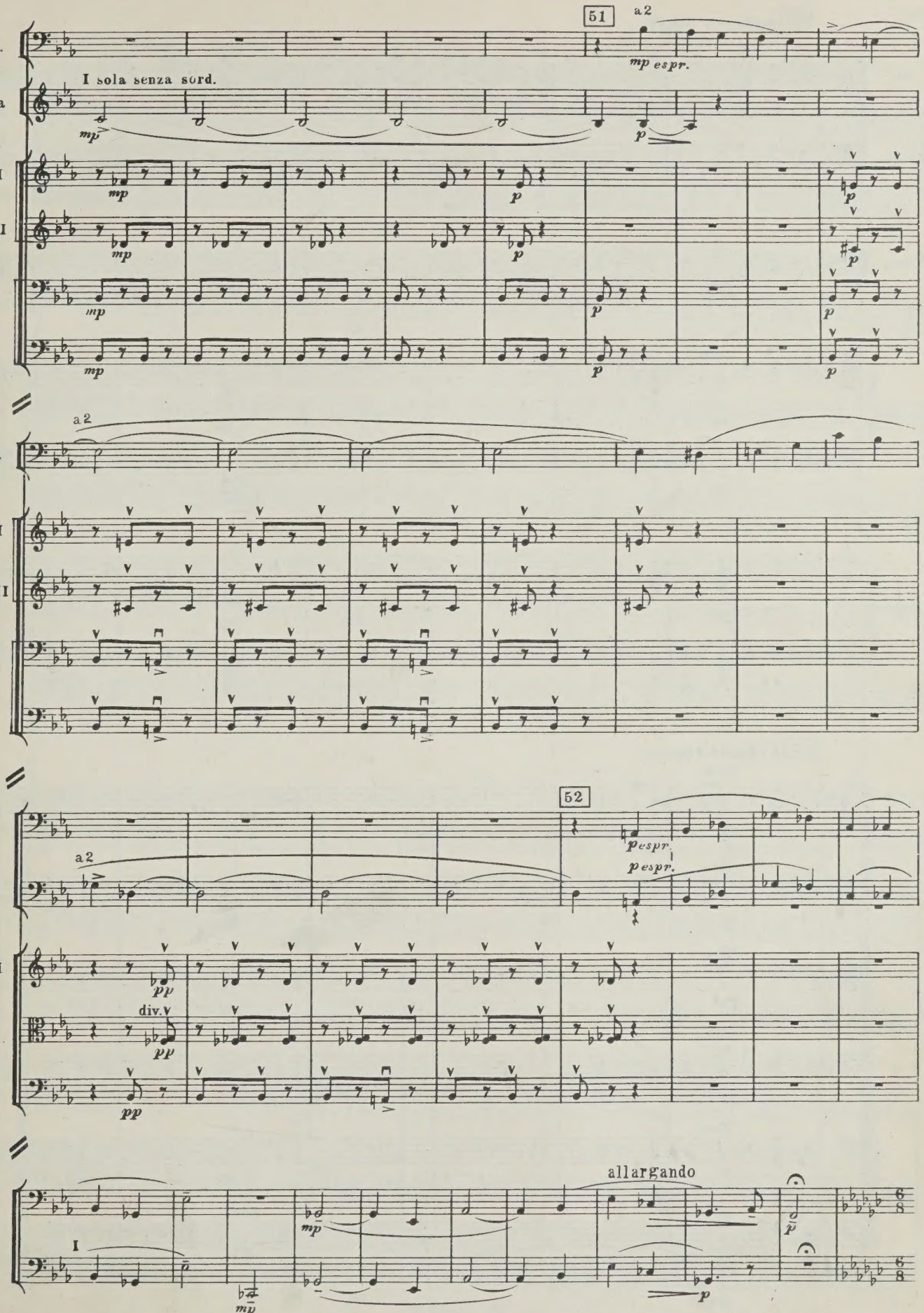

a2
Ob.
mf
mf
p
C.ingl.
mf
mf
Cl. picc.
Cl.
Cl. b.
a2
Fag.
Timp.
Piano
mf
p
p
p
Archi
p
mf
p
div.
mf
mf marc.
p


48
Ob.
a2
mf
C.ingl.
mf
Cl. picc.
f
Cl.
a2
mp
a2
f
Cl. b.
mp
mf
f
Fag.
a2
mp
a2
mf
f
C-fag.
mf
f
Cor.
I. II
a2
f
Tr-ni e Tuba
mf
f
Timp.
mf
Piano
48
mp
mp
f
mp
mf
f
Archi
mp
div.
mf
f
mp
mf
f
mp
mf
f


Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e Tuba
Timp.
T-ro
Piano
Archi
a2
I,II
I
pizz.
unis.
cresc.


49
a2
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
f
II. III a2
Tr-be
Tr-ni e Tuba
f ten.
ff
Timp.
T-ro
Cassa
mf
Piano
49 arco
simile
Archi
arco
ff


II. III
Tr-be
Tr-ni
e
Tuba
Timp.
Cassa
V-ni I
V-ni II
C-b.
50
a2
Fag.
I con sord.
II sola senza sord.
III senza sord.
Tuba
Piano
simile
V-c.


51
a2
Fag.
mp espr.
I sola senza sord.
Tr-ba
mp
p
V-ni I
V-ni II
V-c.
C-b.
a2
Fag.
V-ni I
V-ni II
V-c.
C-b.
52
Cl.b.
p espr.
a2
Fag.
p espr.
V-ni II
pp
V-le
div.
pp
C-b.
pp
allargando
Cl.b.
mp
p
I
Fag.
mp
p

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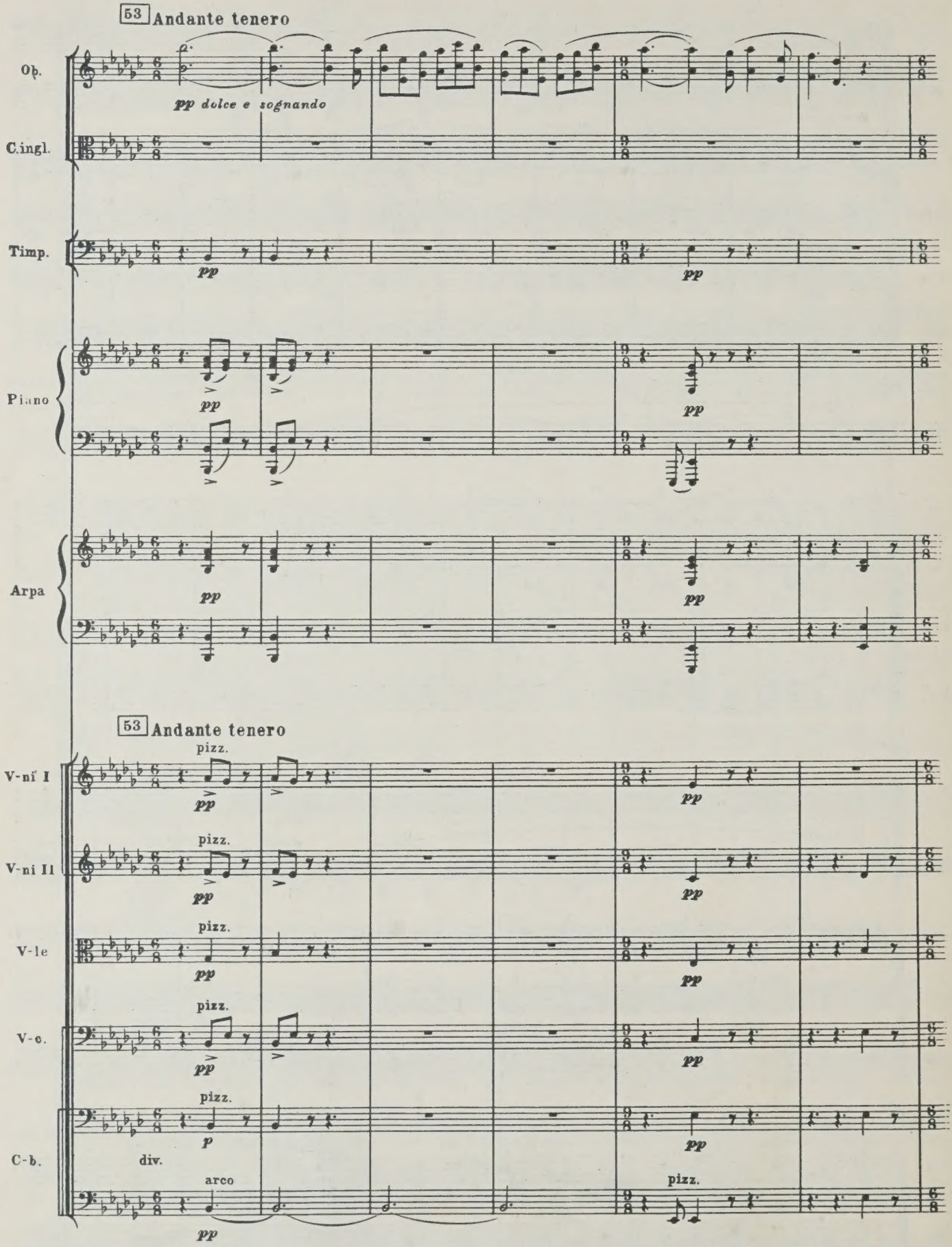
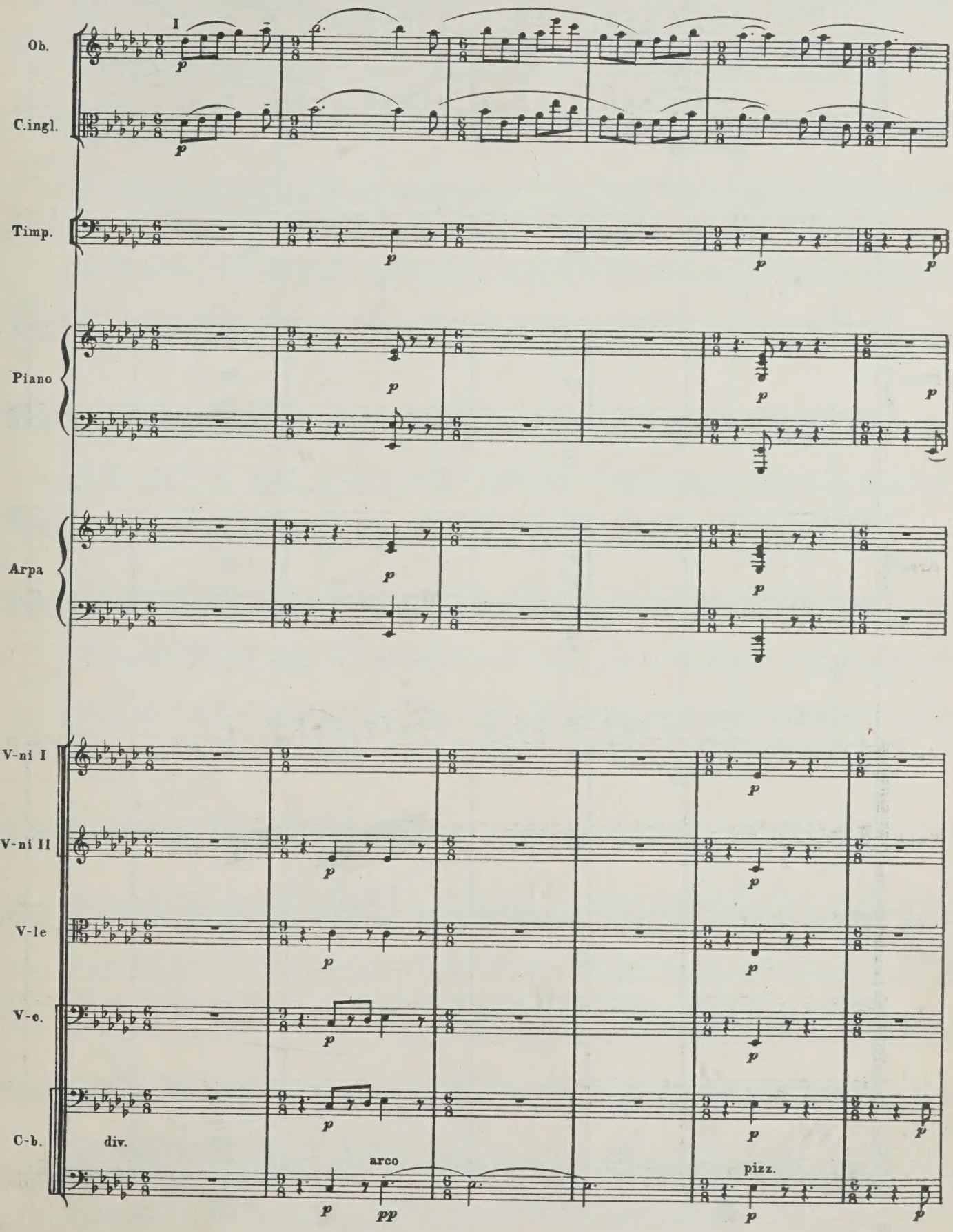
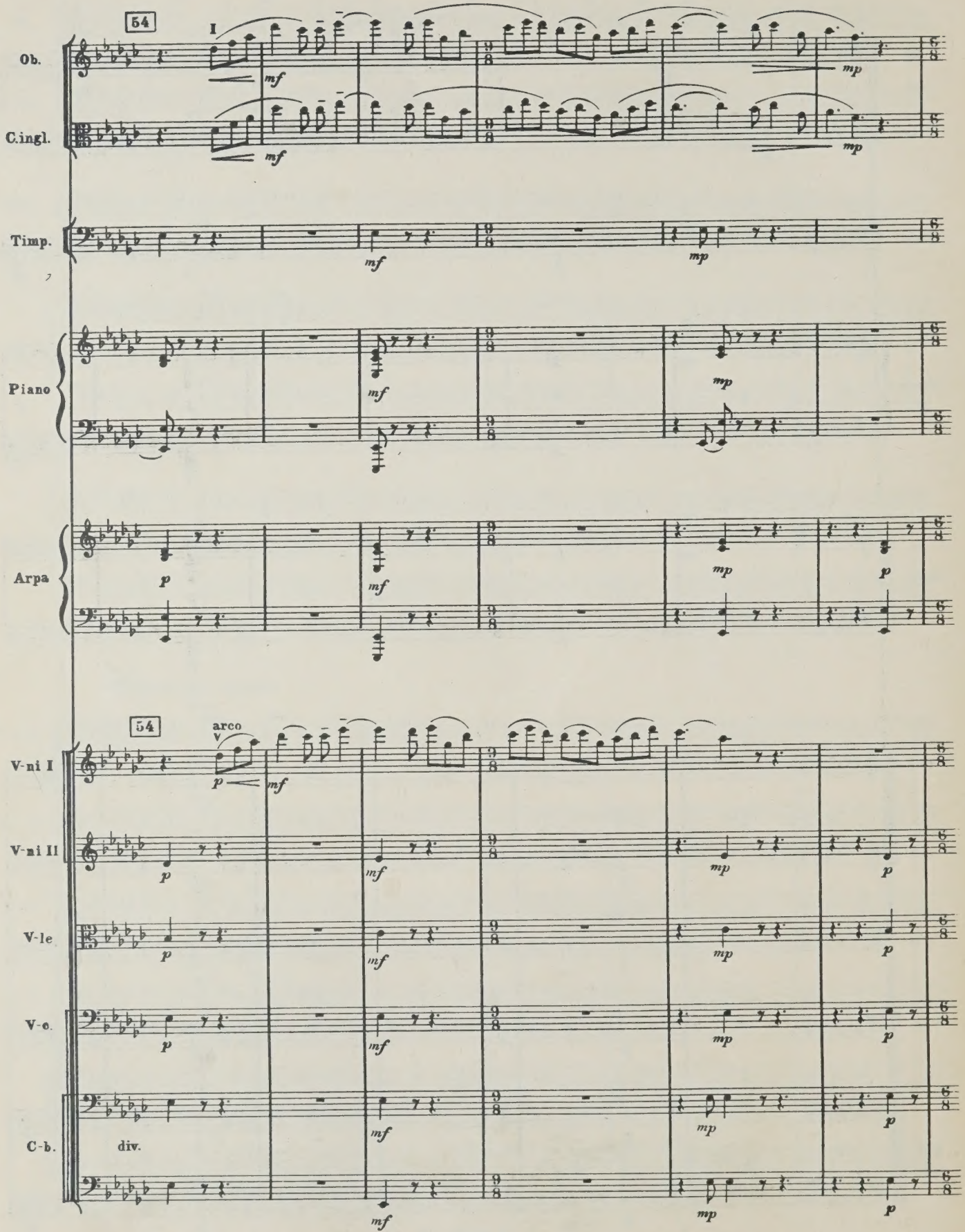
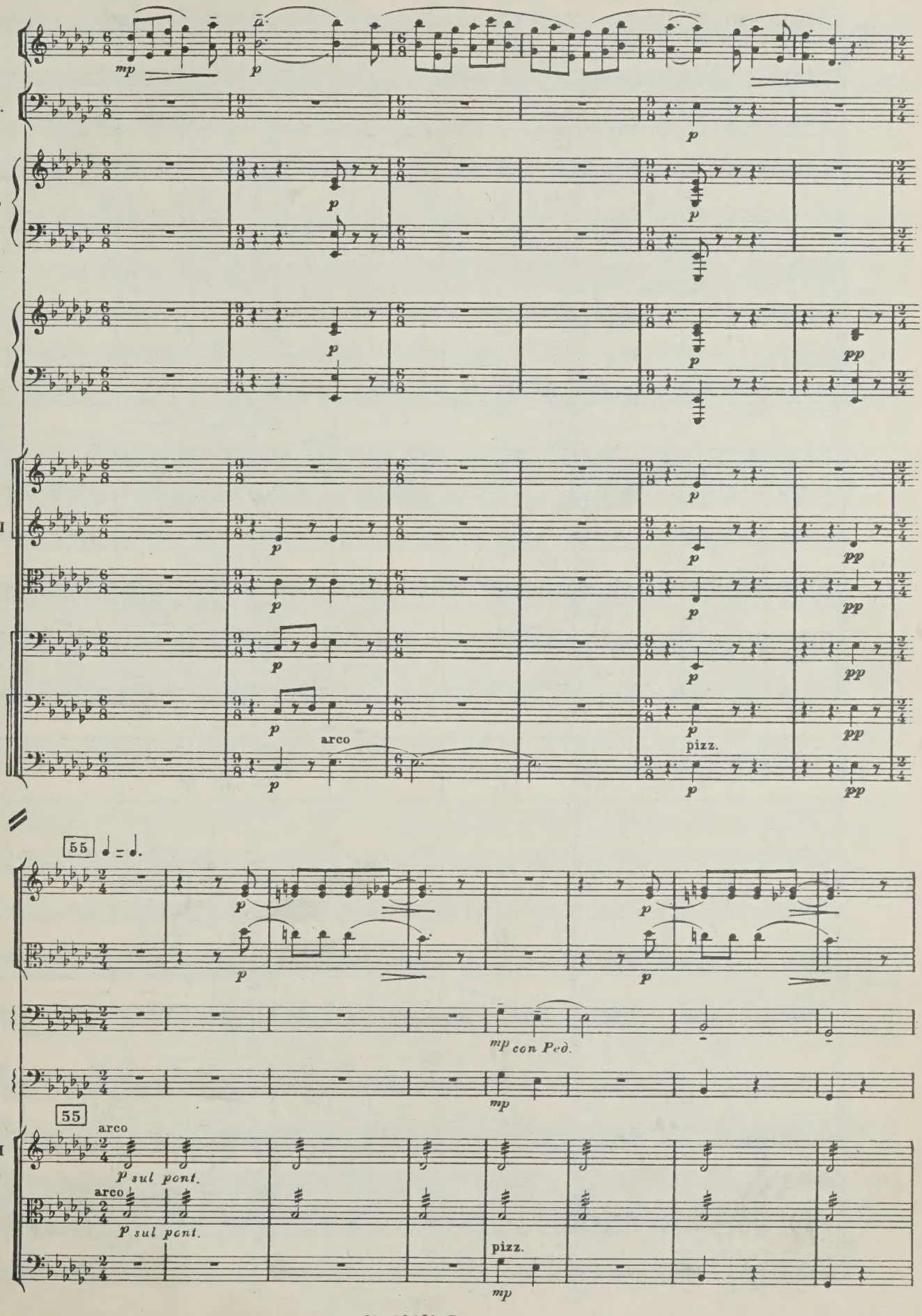
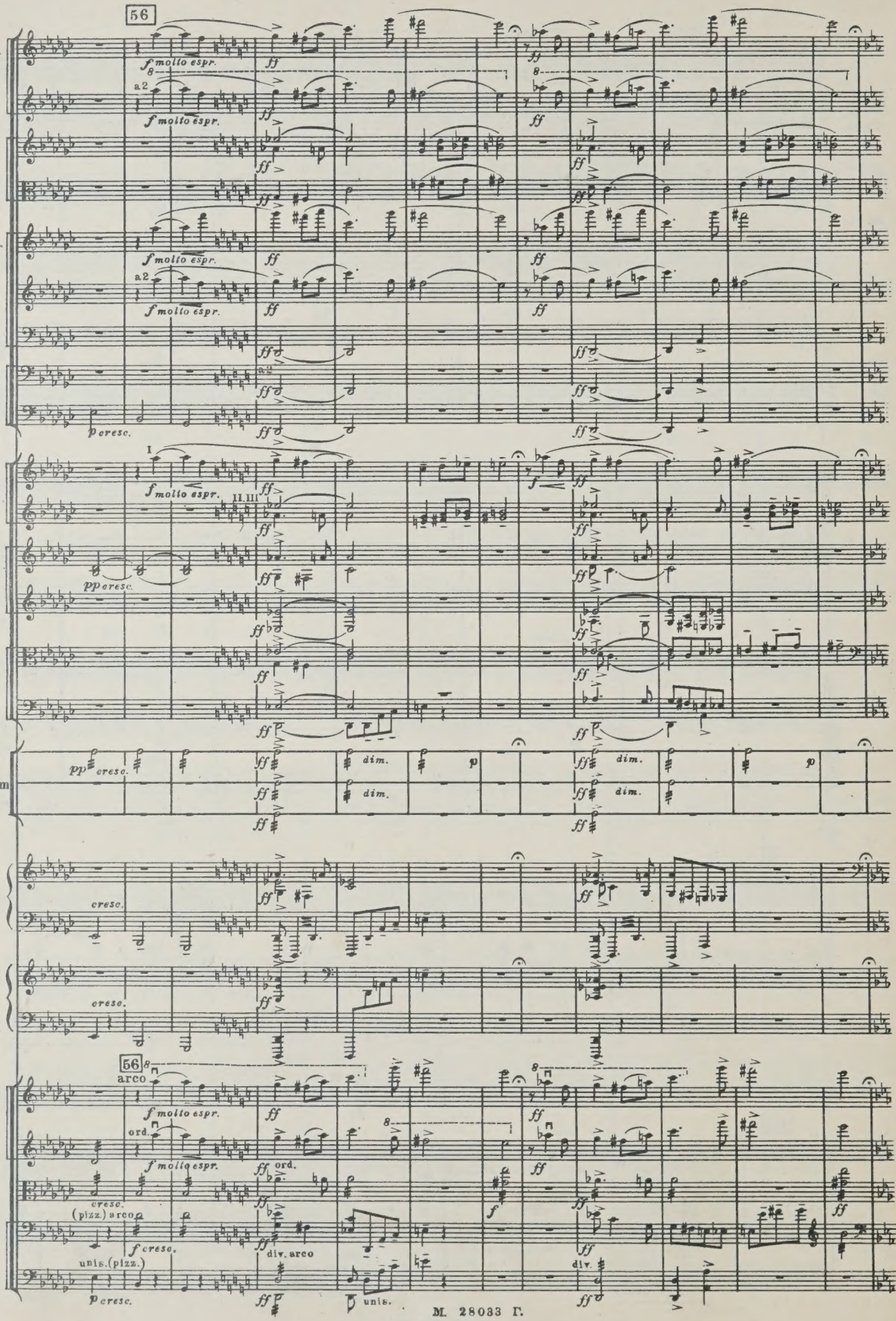

53 Andante tenero
Ob.
pp dolce e sognando
C.ingl.
Timp.
pp
Piano
Arpa
53 Andante tenero
V-ni I
pizz.
V-ni II
V-le
V-c.
C-b.
p
div.
arco

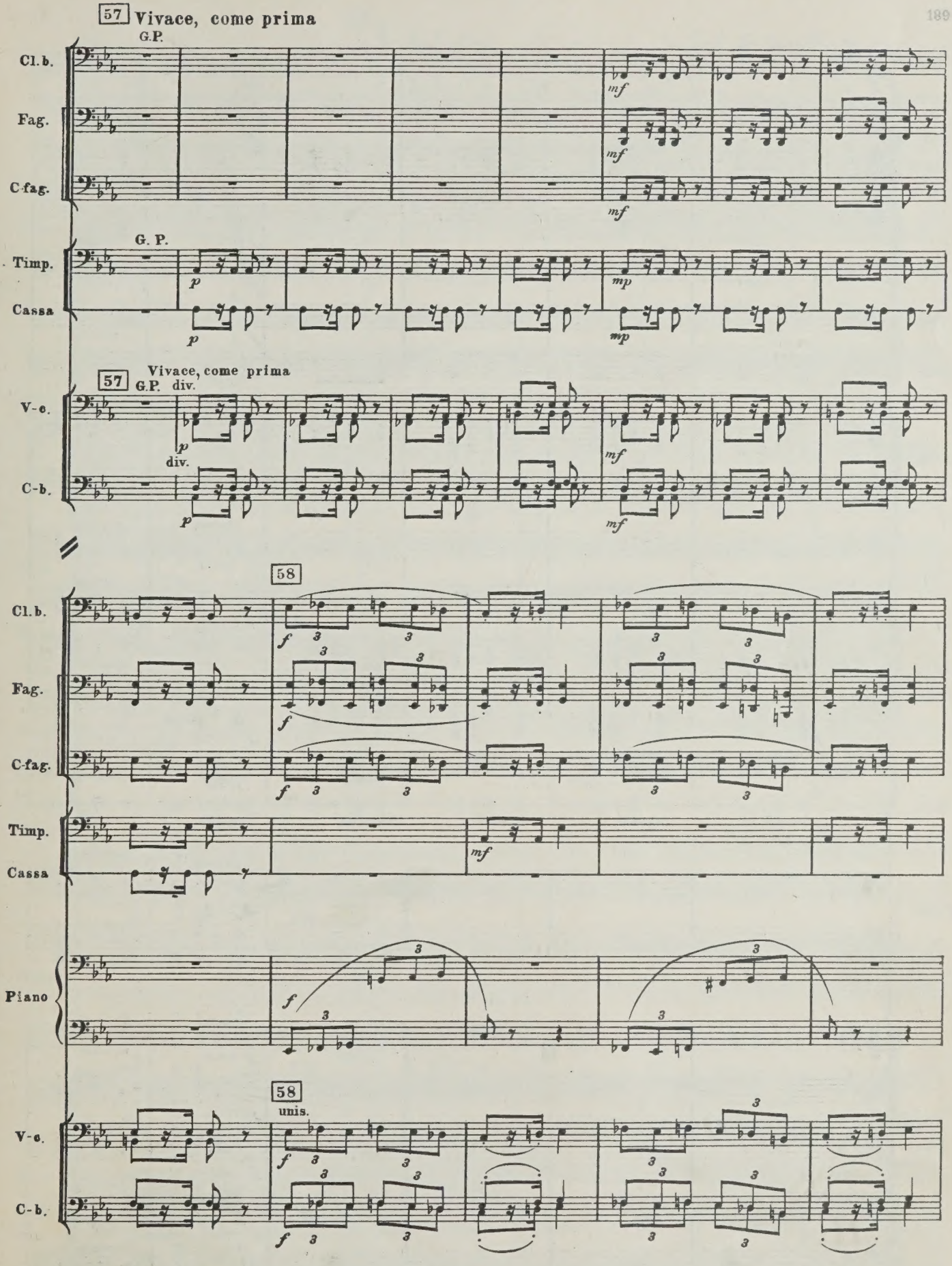

I
Ob.
C.ingl.
Timp.
Piano
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
arco
pizz.
p
pp

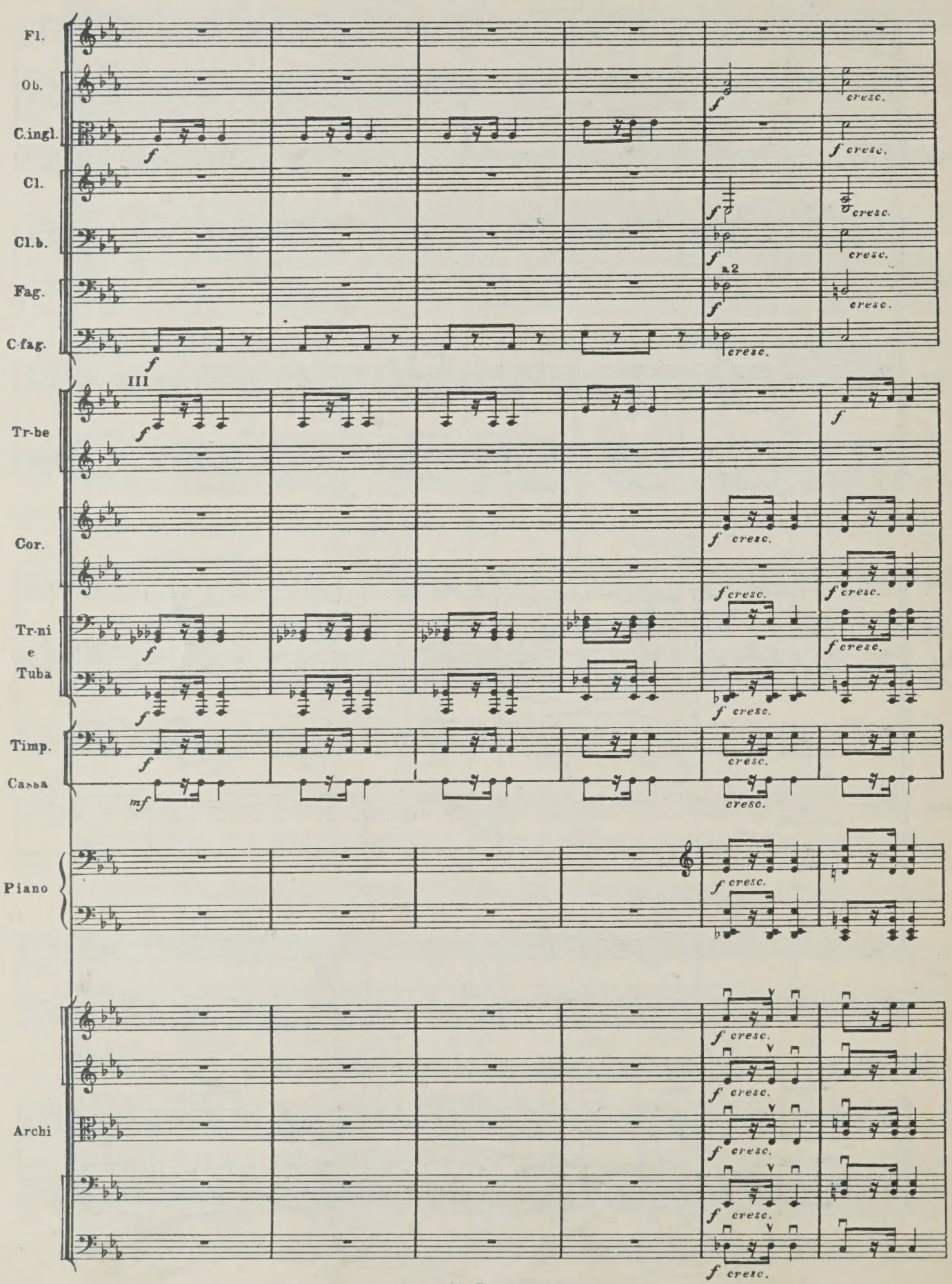

54
I
Ob.
C.ingl.
Timp.
Piano
Arpa
54
arco
V
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
mf
mp
p

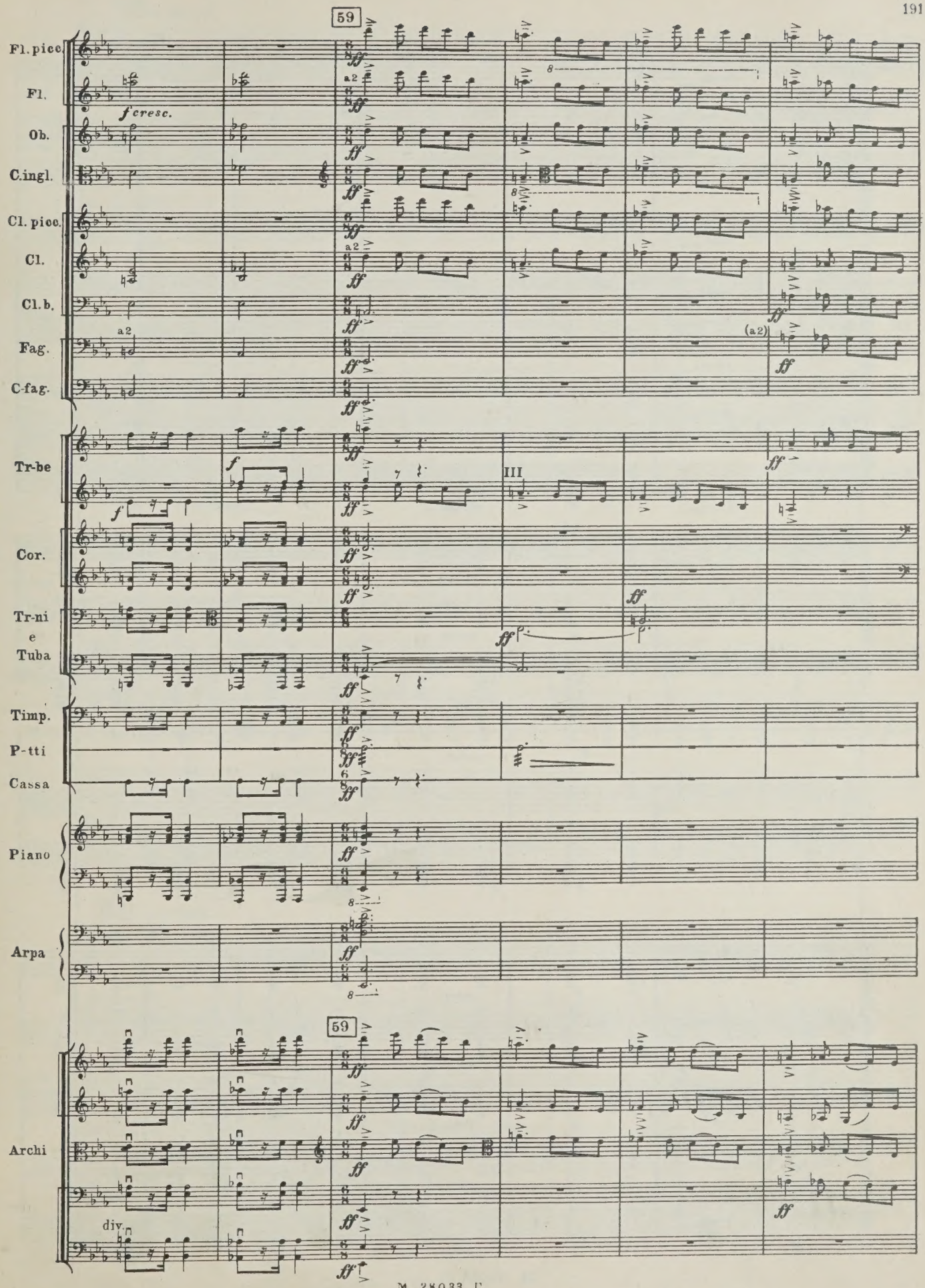

Fl.
Timp.
Piano
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
pizz.
55
Ob.
C.ingl.
Piano
mp con Ped.
Arpa
mp
55
V-ni II
arco
p sul pont.
V-le
arco
p sul pont.
V-c.
pizz.
mp

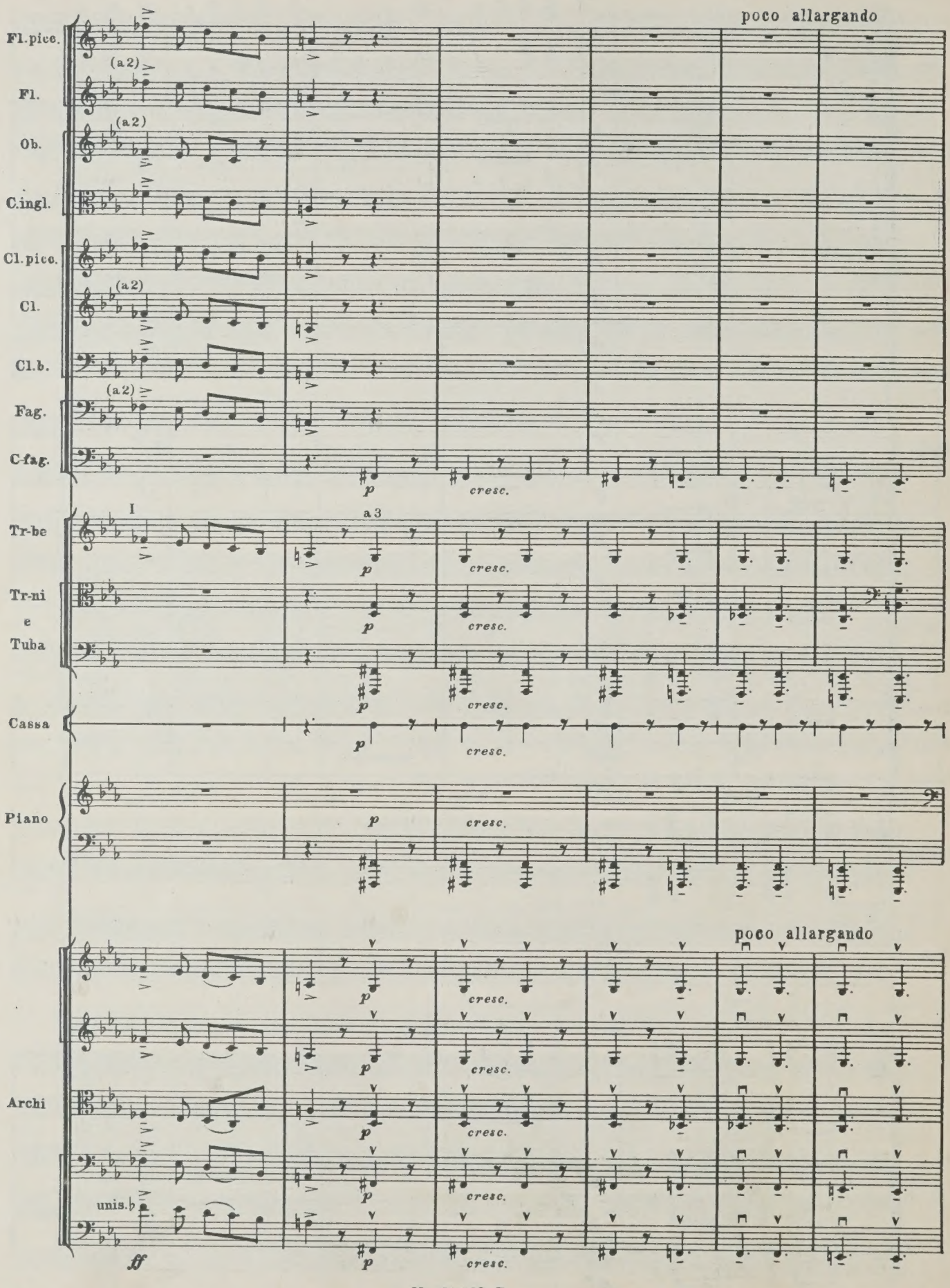
Photocopy

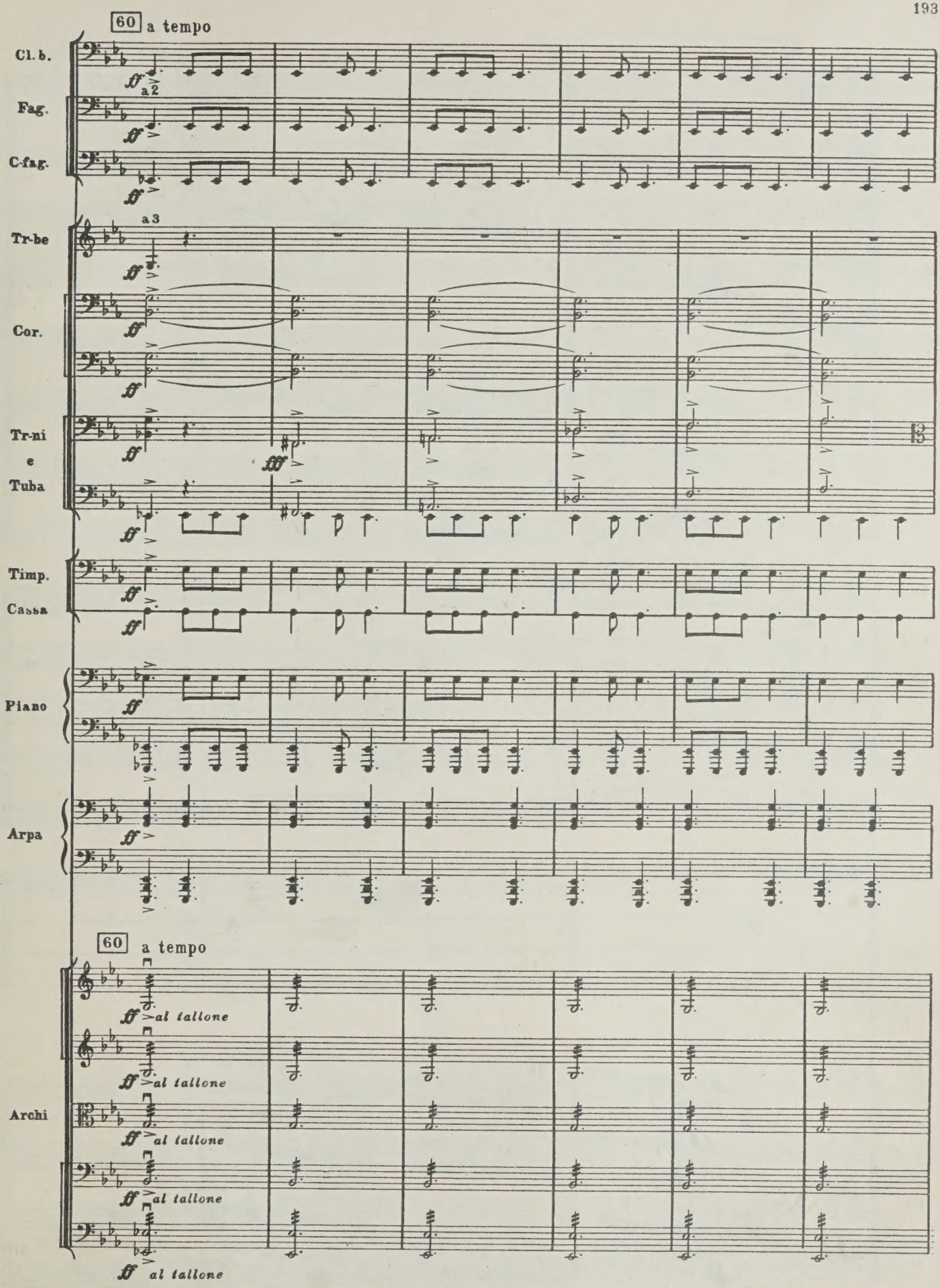

56
Fl. picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
T-ro
T-tam
Cassa
Piano
Arpa
Archi
f molto espr.
a2
p cresc.
pp cresc.
cresc.
dim.
arco
ord.
(pizz.) arco
f cresc.
div. arco
unis. (pizz.)
unis.
div.

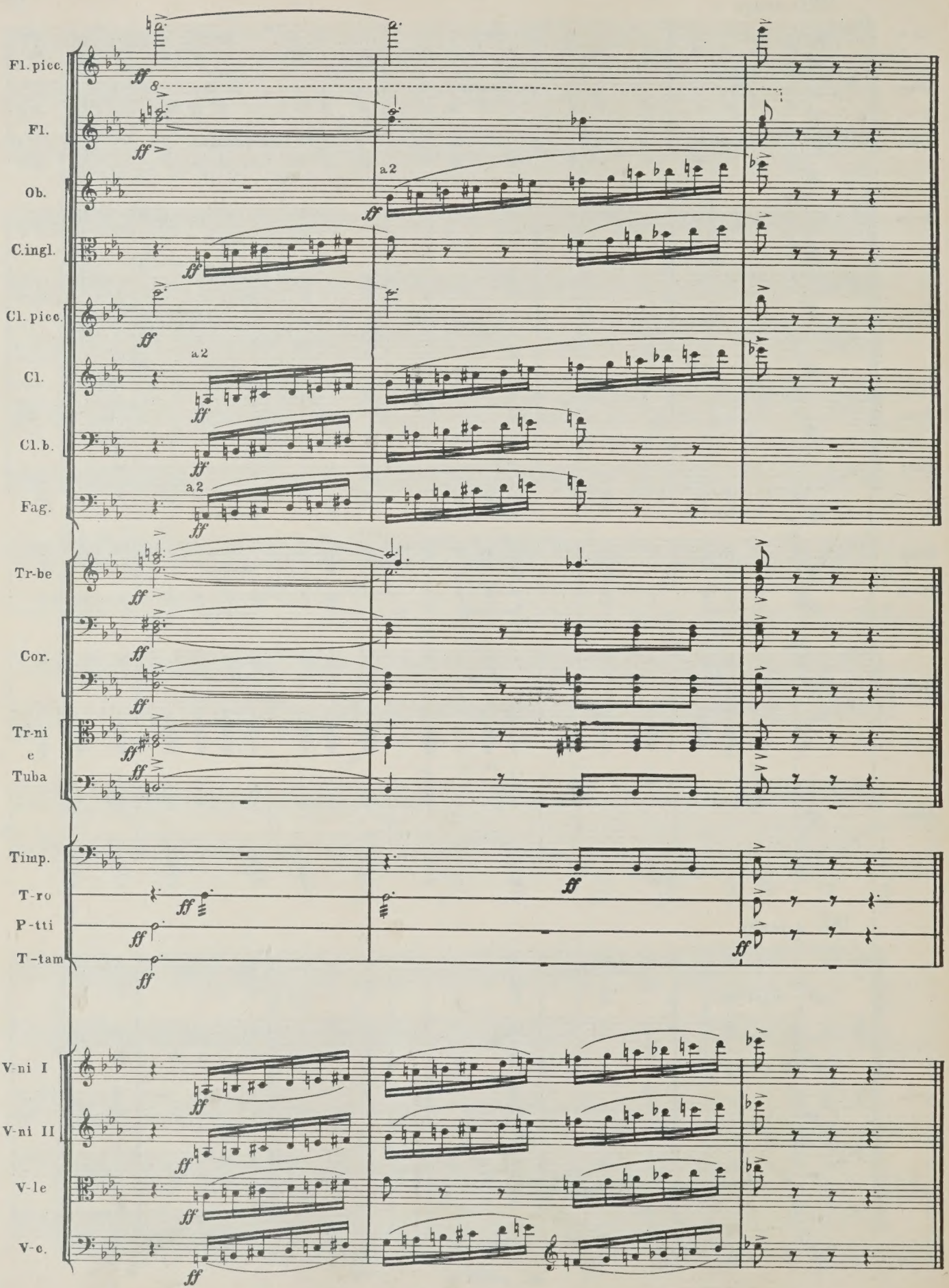

57 Vivace, come prima
G.P.
Cl. b.
Fag.
C-fag.
mf
G. P.
Timp.
Cassa
p
mp
57 Vivace, come prima
G.P. div.
V-c.
C-b.
div.
58
f
Piano
unis.


Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Cassa
Piano
Archi
III
a2
cresc.


59
Fl. picc.
Fl.
f cresc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
(a2)
Tr-be
Cor.
Tr-ni e Tuba
Timp.
P-tti
Cassa
Piano
Arpa
Archi
div.
III
ff


poco allargando
Fl.pico.
(a 2)
Fl.
(a 2)
Ob.
C.ingl.
Cl.pico.
(a 2)
Cl.
Cl.b.
(a 2)
Fag.
C-fag.
p
cresc.
I
a 3
Tr-be
Tr-ni
e
Tuba
Cassa
Piano
poco allargando
Archi
unis.
ff


60 a tempo
Cl. b.
Fag.
C-fag.
a2
Tr-be
Cor.
Tr-ni
e
Tuba
a3
Timp.
Cassa
Piano
Arpa
60 a tempo
Archi
al tallone
al tallone
al tallone
al tallone
al tallone


Fl. picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
T-tam
V-ni I
V-ni II
V-le
V-c.
a2
ff

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